

Pamph.
Gk. lang.
Gram.

Scale Gk. Metrics

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GREEK METRES.

BY JOHN HODGINS, ESQ.

LONDON

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AN
ANALYSIS
OF THE
GREEK METRES,
FOR THE USE OF
STUDENTS AT THE UNIVERSITIES.

BY THE
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TENTH EDITION, CAREFULLY CORRECTED.

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ANALYSIS

GREEK METERS.

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EPOD. XIV.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus.

1. Dactyl. Hexam.
2. Iamb. Dim.

EPOD. XVI.

Altera jam teritur bellis civilibus ætas,
Sūs | ēt īp | -să Rō | -mă vī | -rībūs | rūit.

1. Dactyl. Hexam.
2. Iamb. Trim,—without Spondees.

EPOD. XVII.

Jam jam efficaci do manus scientiæ.

Iamb. Trim. with Spondees.

EPOD. XVIII.

Quid obseratis auribus fundis preces.

Iamb. Trim. with Spondees.

POSTSCRIPT.

It may not be amiss to observe, for the sake of my younger readers, that Hermann introduces Two Terms with which they may perhaps be unacquainted, *Basis* and *Anacrusis*.—The former being Two Extrameter Syllables at the beginning of a Verse, the latter “A supernumerary incipient Syllable (of a Foot) in *Thesi*.”

The Verse Πημα θνασκει παλιγκοτον δαμασθεν he would probably call Trochaic, with an Anacrusis upon the Syllable πα. But on account of an alleged asperity resulting from the concurrence of the Two Theses on the Syllables κει and πα, he proposes to transfer the two first feet to the preceding Verse. I confess I do not perceive the value of the alteration, by which the preceding Verse is rendered very unharmonious.

The marks which I had affixed to Πισα in the second Olympic Ode of Pindar are altered on the authorities of Schmidius, Heyne, Hermann, and Dr. Maltby.

Theocritus, Virgil, Ovid, Juvenal, Statius, and Lucan, have the First Syllable long—Labbe, in his Elenchus Latino-Græcus, quotes Stephanus Byzantinus, who says, Το πρωτον και το δευτερον της Πισης μακρα εστι. And, in his Index Ancipitum Longarum, he places Πισα as having the first long. Morell's First Edition produces no instance of its being short.

Simonides ends an Hexameter,—ός ποτε Πιση—Markland takes no notice of this Hexameter, but says that Simonides makes the first Syllable short. See his Note on line 1. of Euripides' Iphig. in Tauris.

To obviate the unpleasant ambiguity resulting from such opposite authorities, I was disposed in the last Edition but one to offer an emendation of the Text, which should correspond in quantity with the Antistrophe; but as the word occurs in other Odes, and the Adjectives derived from Πισα have the first Syllable short, I feel no difficulty in conceding the point, and making the alteration.

TO

EDWARD FINCH HATTON, Esq.

THIS

ANALYSIS

IS ADDRESSED,

WITH SENTIMENTS OF THE TRUEST REGARD,

BY HIS SINCERE FRIEND,

JOHN BARLOW SEALE.

CUM quidam à me familiariter postularent ut aliquid de *Metris* componerem, diu sum equidem reluctatus; quod auctores utriusque linguæ clarissimos non ignorabam multa, quæ ad hoc opus pertinerent, diligentissimè scripta posteris reliquisse. Sed quâ ego ex causâ faciliorem mihi veniam meæ deprecationis arbitrabar fore, hâc accendebantur illi magis, quod inter diversas opiniones priorum, et quasdam etiam inter se contrarias, difficilis esset electio: ut mihi si non inveniendî nova, at certè judicandi de veteribus, injungere laborem non injustè viderentur.

QUINT.

ADVERTISEMENT.

THE following pages are the substance of a Lecture which was formerly read to the young Gentlemen of CHRIST'S COLLEGE in the first Term, being designed as a supplement to the Elementary Rules of Greek Prosody.

It had been a frequent subject of complaint, that the books already written on this branch of Grammar were wanting in didactic perspicuity, and rather calculated to establish the Proficient, than to assist the Learner. In the First Edition of MORELL'S Thesaurus, the quantities of words were not *marked*, and references made to the most difficult species of Verse. This objection had it's due weight with those who consulted the improvement of young Scholars, to whom the subject of Greek Quantity was new, and who were entirely unprepared to scan the verse to which they were referred. For though the Author had prefixed to the Thesaurus an useful treatise

tise on Greek Prosody, yet that treatise, from the *manner* and *number* of it's rules and instances, appeared formidable to all but the Great Schools, and was for that reason, among others, too often overlooked.

The new and elaborate Edition of Dr. MALTBY, and the valuable Improvements it contains, will obviate, in many respects, the force of these observations.

When this Analysis was first published, a considerable degree of deference was paid by other writers, and by eminent Scholars in our Universities, to the authority of HEPHÆSTION. It has been the fashion of late to depreciate the ENCHIRIDION, whose author, I had almost said, was the Coryphæus of writers on the subject. As an advocate of the old school, I receive particular pleasure from Professor GAISFORD's Edition, which is so well calculated to re-establish the reputation of his Author.

The late Professor PORSON, Dr. BURNEY, and Dr. MALTBY, have rendered Metrical science so accessible in all its branches, as to leave few desiderata [if we except the scansion

BOOK THE SECOND.

ODE XVIII.

Nōn ē | -būr, nē | -que aūrē | -um
 Mēā | rēnī | -dēt īn | dōmō | lēcū | -nar.

1. Troch. Dim. Cat.

2. Iamb. Trim. Cat.

BOOK THE THIRD.

ODE XII.

Miserārum ēst | nēque āmōrī | dārē lūdūm, | nē-
 qūe dūlcī
 Mala vino | lavere, aut ex | -animari | metuētes
 Patrūæ vēr | -bērā līnguæ.

The two first—Ionic Tetram. Acat.

The Third—Ionic Dim. Acat.

BOOK THE FOURTH.

ODE VII.

Diffugere nives, redeunt jam gramina campis,
 Arbori | -busque co | -mæ.

1. Dact. Hexam. Acat.

2. Dact. Penthem.

BOOK OF EPODES.

[The first Ten are Iambics—The xiith Dactylic, as Ode 7 of Book 1. The xivth and xvth Dactylic and Iambic alternate—The xvith Dactylic and Pure Iambic alternate—The xviith and xviiith Iambic.]

EPOD. I.

ˊIbīs | Lībūr | -nīs īn | -tēr āl | -tǎ nā | -vīūm,
 ˊAmī | -cē, prō | -pūgnā | -cūlā.

1. Iamb. Trim.

2. Iamb. Dim.

EPOD. XI.

Petti, nihil me sicut antea juvat
 Scribérē | vērsicū | -lōs, ||āmō | -rē pēr | -cūlsūm
 | grāvī.

1. Iamb. Trim.

2. Dactyl. Penth + Iamb. Dim.

EPOD. XIII.

Horrida tempestas cœlum contraxit, et imbres
 Nivēs | -qūe dē | -dūcūnt | Jōvēm; || nunc mare |
 nunc silu | -æ.

1. Hexam.

2. Iamb. Dim. + Dactyl. Penthem.

ODE VI.

Scribe | -ris | Vario | fortis et hos | -tium }
 Victor, | Mæonii | carminis a | -lite, } Ode 1.
 Quam rem|cunque ferox|navibus aut|equis }
 Miles, | te duce, gess | -erit. } Ode 3.

ODE VII.

Laudabunt alii claram Rhodon, aut Mitylenen,
 Aut Ephe | -sum, bima | -risve Co | -rinthi.

- | | |
|--------------------|-------|
| 1. Dactyl. Hexam. | Acat. |
| 2. Dactyl. Tetram. | Acat. |

ODE VIII.

Lȳdřǎ dīc, | pĕr ōmnes
 Tē Dēōs ō | -rō, Šybārīn | cūr prōpĕrēs | āmando.

1. Choriamb. Dim. Cat.
2. Epichoriamb. Tetram. Cat.

This Epichoriambic begins with the second Epitrite, as well as Ode 2 ; but has one Choriambus more.

ODE IX.

ALC.

Vīdēs, | ūt āl | -tā||stēt nīvē | cāndīdum
 Sorac | -te, nec | jam||sustine | -ant onus
 Sylvæ | lăbō | -rāntēs, | gĕlū | que
 Flumina | constite||-rīnt ā | cūto ?

1. Iamb. Penth. + Dactyl. Dim.
2. The same.
3. Iamb. Dim. Hyperc.
4. Dactyl. Dim. + Troch. Monom.

ODE XI.

Tū né | quæsiĕrīs, | scīrĕ nĕfās, | quēm mīhĭ,
quēm | tībī.

Chor. Tetram. Acat.

Being another species of the interposed Choriambic, having one Choriambus more than the Asclepiad.



These Ten being considered as archetypes, the other twenty-eight Odes of Book the First may be thus referred to them :

To ODE 1.

2.	10. 12. 20. 22. 25. 30. 32. 38.
3.	13. 19. 36.
4.	
5.	14. 21. 23.
6.	15. 24. 33.
7.	28.
8.	
9.	16. 17. 26. 27. 29. 31. 34. 35. 37.
11.	18.

of the Odes of Pindar] to exercise the genius of future writers.

Amidst such a profusion of valuable publications, in offering another Edition of this Analysis, I presumed that a Manual of this compendious form would be useful to those who might not aspire to that degree of proficiency, which would be the result of a complete acquaintance with those Works.

The report of my Booksellers confirms this impression, who inform me that there has been a considerable demand for a new Edition.

The Metres of Horace were subjoined at the desire of a judicious and learned friend, who lately presided in one of the first Seminaries of the kingdom.

A Bookseller of the City of Oxford, whose name is NATHANIEL BLISS, having published some time ago a Spurious Edition of this Work, the Court of Chancery granted an Injunction, to prohibit the Sale of it.

It appeared to be a mutilated Copy of the Fourth Edition, and disgraced by Typographical and other Errata.

TABLE OF FEET.

IAMBUS	◡ —	Θῑ̄ων.
TROCHEE	— ◡	Σῶμα̃.
TRIBRACH	◡ ◡ ◡	ῑΕθῑ̄το̃.
SPONDEE	— —	Θῡμῶ̄.
DACTYL	— ◡ ◡	ῑΕννῑ̄πε̃.
ANAPÆST	◡ ◡ —	Μῑ̄γα̃λῑ̄ν.
PÆON primus	— ◡ ◡ ◡	Χᾱλκῶδῑ̄τα̃.
PÆON secundus	◡ — ◡ ◡	ῑΕπῶννῡ̄με̃.
PÆON tertius	◡ ◡ — ◡	Τῑ̄λῑ̄σα̃ντα̃.
PÆON quartus	◡ ◡ ◡ —	Θῑ̄ο̄γενῑ̄ς.
CHORIAMBUS	— ◡ ◡ —	ῑΗμε̃τε̃ρῶ̄.
ANTISPASTUS	◡ — — ◡	Χῶλῶθῑ̄ντα̃.
IONICUS a majore	— — ◡ ◡	Κῶσμῑ̄το̃ρε̃.
IONICUS a minore	◡ ◡ — —	Βρο̃το̃λοῑγῶ̄.
EPITRITUS primus	◡ — — —	ῑΑνῑ̄κη̄τω̄ν.
EPITRITUS secundus	— ◡ — —	ῑΕῡρε̃θῑ̄ντω̄ν.
EPITRITUS tertius	— — ◡ —	Σῶτῑ̄ρη̄ια̃ς.
EPITRITUS quartus	— — — ◡	Φῶνῑ̄σα̃σα̃.

Others less in use are :

Pyrriehius	◡ ◡	Τᾱ̃δε̃.
Proceleusmaticus	◡ ◡ ◡ ◡	Βᾱ̃θυ̃κο̃μα̃.
Amphibrachys	◡ — ◡	ῑΕλῡ̄σε̃.
Creticus	— ◡ —	ῑΕῡρε̃θῑ̄.
Bacchius	◡ — —	Χᾱ̃λῑ̄νῶ̄.
Antibacchius	— — ◡	ῑΕλθῑ̄ντα̃.
Molossus	— — —	ῑΟφθα̃λμοῡ̄ς.

INTRODUCTION.

PART I.

METRE^a is “an arrangement of Syllables and Feet according to certain Rules.” In this abstract and general sense it comprehends indiscriminately either an entire Verse, a part of a Verse, or any number of Verses. But “*a Metre*,” in a specific sense, means “a combination of *two*^b Feet,” and sometimes only *one*^c Foot.

^a Rhythm, considered with reference to a single Foot, is used by Quintilian to express the proportion subsisting between the parts of time employed in the pronunciation of it's component Syllables; the least division of which is that which is employed in the pronunciation of a short Syllable. His distinction between Rhythm and Metre is this;—the former refers to the *time* only; Metre both to the *time* and *order* of the Syllables. The Rhythm of an Anapæst and Dactyl is the same; the Metre different.

But the term *Rhythm* is used also in a more comprehensive sense, and is applied to the harmonious construction and enunciation of Feet and Words in connexion.

^b Two feet were assigned to a Metre, because, in rehearsal in the Greek Theatre, the person whose office it was to beat time raised his foot only *once* while the actor pronounced *two* feet.

^c In Dactylic Metre, and in the Metres composed of Double Feet. Sect. 4, 5. . . 9.

In the first sense, Metre is divided into nine Species : 1. IAMBIC. 2. TROCHAIC. 3. ANAPÆSTIC. 4. DACTYLIC. 5. CHORIAMBIC. 6. ANTISPASTIC.¹ 7. IONIC A MAJORE. 8. IONIC A MINORE. 9. PÆONIC.

Each species derives its name from the *foot* that *prevails*^d in it. But *other* feet, besides that from which the species is denominated, are admissible under certain restrictions (to be mentioned hereafter) ; and in the knowledge of these principally consists the Art of Scanning. It is not, however, sufficient merely to know to which of these species a Verse is to be referred, but the Student must also examine *how many* feet, or *how many pairs of feet*, or *Metres*, are to be found in it : he will then be able to annex another name, according to the *number* of these Metres, and will call it either MONOMETER—DIMETER—TRIMETER—TETRAMETER—PENTAMETER—OR HEXAMETER.

Lastly, he will once more examine whether the Verse, *with respect to the Metres*, be complete, deficient, or redundant ; and will accordingly pronounce it either.

1. ACATALECTIC.

2. { CATALECTIC, if wanting one syllable.
- { BRACHYCATALECTIC, if wanting one whole
- Foot, or half a Metre.

3. HYPERCATALECTIC.

¹ Or of which at first, perhaps, it was entirely composed : until writers introduced other feet, for a reason similar to that which occasioned the introduction of a Spondee into the Iambic Verse.

Hence the *complete* name of every Verse necessarily consists of *three* terms,—the first referring to the *Species*,—the second to the *Number* of Metres,—the third to the Apothesis, or *Ending*. This is the scientific method of the old Grammarians. And the knowing how to apply these terms to any Verse^e that presents itself, necessarily includes the subordinate knowledge of every foot, which may be afterwards mentioned, or not, at pleasure. It is rather unusual to mention them, except in cases of difficulty, or when the Poet seems to deviate from rule.

Schmidius and Triclinius, in their Analysis of the Metres of Pindar and Sophocles, frequently recite first the general name, consisting of the *three terms* above mentioned, and then subjoin the particular feet.

^e When different Metres are intermixed, as in the Choral Odes of the Greek Tragedians, each verse must be scanned separately.

In a *System*, or Collection of Verses of one and the same Species, it is sufficient to mention the *general name* once for all.

When there is a Recurrency of Verses of different kinds combined together (as in the Alcaic Odes of Horace), the law of variation must be premised.

✍ In explaining RHYTHM in its more comprehensive sense, as applied to the modulation of a verse, we are 1. To consider the place of the *Arsis* and *Thesis*, the one being the Elevation, the other the Depression of the Voice. And 2. the place of the Cæsural Pause.

In the Iambus and Trochee, the Arsis (or Ictus) is invariable, being upon the long Syllable in each. The Arsis upon the assumed Feet will locally correspond, as nearly as may be, to the Arsis of the Proper Foot.

Thus in an Iambic Verse the Arsis will be upon the second Syllable of the Spondee, and upon its resolved Feet—if an Anapæst, on the third—if a Dactyl or Tribrach, on the second.

In a Trochaic Verse, upon the first Syllable of all the assumed Feet.

PART II.

THE two last terms of the general name are reduced to one, for the sake of brevity, in particular cases. 1. Where a Verse of a given species consists of two feet and a half, it is called a *Penthemimer*^f. 2. When it consists of three and a half, an *Hephthemimer*^g. 3. When it consists of one whole Metre and a half, it is called *Hemiholius*^h, which would be, at length, Dimeter Brachycatalecticⁱ.

It would exceed the compass of my design to enumerate the various names of Verses (beside those already described) which have been occasionally adopted by the writers of Greek Prosody. I shall therefore now proceed to explain, as concisely as I can, the rules belonging to each of the nine species^k.

^f As consisting of five half feet.

^g As consisting of seven half feet.

^h As being the half of a whole Trimeter.

ⁱ To these we may add, that the last Metre of a Catalectic Verse, especially in Trochaics and Iambics, is called *Κατακλεις*.

^k But it may not be improper to observe, that the causes which have given rise to other names, instead of the proper name of the species, are chiefly these :

1. The Invention, or frequent use, of any species by a particular Poet ; in which case the general name is superseded by an *Adjective* derived from some such names as the following : *Asclepiades* — *Glycon* — *Alcæus* — *Sappho* — *Phalæcus* — *Sotades*

N. The respective situation of each Foot in a Verse is called it's *place*.

Hephæstion sometimes describes the outlines of a Verse by a simple reference to the Quantity and Place ; thus,

Χαῖρε μοι 'Ρῶμᾶ θυγάτηρ Ἀρῆος.

Jam satis terris nivis atque diræ.

βαββ . βααβ . αβα.

Others thus :

—υ—, —υυ—, υ—υ.

Or thus :

Epitr. 2^{dus}.—Choriamb.—Iamb. Syz. Cat.

N.B. The last Syllable of a Verse is considered as common, except it be Anapæstic ¹.

—Archilochus—Alcman—Pherecrates—Anacreon—Aristophanes—Euripides, &c.

2. Its being used in some particular civil or religious ceremony :

3. Or having been appropriated to some particular subject or sentiment.

Prosodiacus is an instance of the second kind, and *Paræmiacus* of the third.

Καλεῖται Προσοδιακον, ὅτι ἐν ταῖς ἑορταῖς, ἐν αἷς προσοδοὶ ἐγενοντο, τοιοῦτοις μετροῖς ἐχρῶντο.

Καλεῖται δὲ Παροιμιακον, διὰ τὸ πολλὰς παροιμίας τῷ τοιοῦτῳ μετρῷ γεγραφῆναι.

TRICLIN.

. ¹ Ultima nil refert qualis sit syllaba versûs. BUSBY.

The Grammarians that displease Dr. CLARKE by saying that the last Syllable is *common*, only mean that a Syllable naturally short is used there in common with a Syllable naturally long :

Or in other words,

The *local* Quantity supersedes the natural quantity of the Syllable.

CHAPTER I.

SECTION I.

IAMBIC METRE.

AN Iambic Verse admits in the *first*, *third*, and *fifth* place, an *Iambus* and a *Spondee*.

In the *second*, *fourth*, and *sixth*, an *Iambus* only.

Var. 1. The Iambus in the *odd* places may be resolved into a *Tribrach*. The Spondee into a *Dactyl* or *Anapæst*.

Var. 2. The Iambus in the *even* places (except the last) may be resolved into a *Tribrach*. An *Anapæst* is substituted for it^m in the case of a *Proper Name* onlyⁿ.

Observe, however, that, 1. A *Dactyl* should be avoided in *quintâ* sede. And, 2. Resolved Feet should not concur.

^m Κομίζει σαντην, Αντίγῳνη, δομων εσω. EURIP.

Μαλιστα Φοιβῳ Τειρεσίαν, παρ' οὐ τις αν. SOPH.

The Bishop of Hereford [Dr. HUNTINGFORD] has introduced the *Anapæst* in a similar manner—

Τροιας, Βαβυλωνος, Περσεπολεως, και Μεμφεως.

ⁿ The irregular Iambics of Aristophanes admit an *Anapæst* in the even places where there is no proper name. In the Tragic Poets this is not allowed.

IAMBIC SYSTEMS.

DIM. CAT.

Ου μοι μελει Γυγας
 Του Σαρδεων ανακτος,
 Ουθ' αἶρει με χρυσος,
 Ουδε φθονω τυραννοις.
 Εμοι μελει μυροισι
 Καταβρεχειν ὑπηνην·
 Εμοι μελει ῥοδοισι
 Καταστεφειν καρηνα.
 Το σημερον μελει μοι,
 Το δ' αυριον τις οιδεν;

Beginning with an Anapæst.

Απολοιτο πρωτος αυτος
 Ὅ τον αργυρον φιλησας.
 Δια τουτον ουκ αδελφος,
 Δια τουτον ου τοκης·
 Πολεμοι, φονοι δι' αυτον.
 Το δε χειρον, ολλυμεσθα
 Δια τουτον οἱ φιλουντες.

ANACREON^o.

^o The Iambic *Scheme* which Professor BARNES has given in the Prolegomena to his Edition, containing some Irregularities that occur in Anacreon, ought to be applied with caution in the composition of Anacreontics.

Pes Creticus, which is included in the Scheme, is certainly inadmissible in *primâ sede*.

TRIMETERS, or *Senarii*.

Εν παντι πραγει δ' εσθ' ὁμιλιας κακης
 Κακιον ουδεν, καρπος ου κομιστεος.
 Ατης αρουρα θανατον εκκαρπιζεται.
 Η γαρ ξυνεισβας πλοιον ευσεβης ανηρ
 Ναυτησι θερμοις και πανουργια τινη,
 Ολωλεν ανδρων ξυν·θεοπτυστω γενει·
 Η ξυν πολιταις ανδρασιν, δικαιος ων,
 Εχθροξενοις τε και θεων αμνημοσι,
 Ταυτου κυρησας εκδικως αγρευματος,
 Πληγεις θεου μαστιγι παγκοινῳ δαμη. ÆSCHYL.

Optat quietem Pelopis infidus pater
 Egens benignæ Tantalus semper dapis ;
 Optat Prometheus obligatus aliti ;
 Optat supremo collocare Sisyphus
 In monte saxum ; sed vetant leges Jovis.
HOR.

Trimeters and Dimeters alternate.

Ergo aut adultâ vitium propagine
 Altas maritat populos :
 Inutilesque falce ramos amputans,
 Feliciores inserit :
 Aut in reductâ valle mugientium
 Prospectat errantes greges. HOR.

NOTE (A.)

IN this place Professor Porson's Canon (mentioned in the Preface to his *Hecuba*) naturally engages our attention. This Canon admits the Anapæst in *primâ sede* only. The passages in Æschylus and Sophocles which militate against this Hypothesis, are altered with his usual ability. He refers to a Note of MORELL, which I confess had once induced me to insert the very same Canon (for the third place) in the proof sheet of a former impression. But on further consideration I cancelled that part of the sheet. For

1. I was not convinced by MORELL's reason for rejecting the Anapæst in 3^{tiâ} sede, which is this: "Quia Anapæstus in tertiâ sede Cæsuram sive Comma, quo Versus debet dividi, pessundaret, et exinde Versum redderet *ἐνσμουσον*." I could not perceive that the following verses deserved the name of *ἐνσμουσοι*:

Λέξει τον αυτον αριθμον, ουκ εγω κτανον.
Κακον κακως νιν αμοιρον εκτριψαι βιον.

Spes nuper altera, prima nunc Britannix.

And if we read them thus, changing the Anapæst into a Tribrach, the difference in point of harmony is inconsiderable:

Λέξει τον αυτον αρῖ-θμον, ουκ εγω κτανον.
Κακον κακως νιν αμορον εκτριψαι βιον.

At any rate, MORELL's case concerning the Cæsural pause does not apply to the Anapæst in 5^{ta} sede:

Θρασειαν ωραιαν τε, και πιθανην ἄμα.
Συ Πλουτος οὕτως αθλιως διακειμενος.
Cælo receptus grande depositum tibi.
Et arcuati quâ patet spatium ætheris.

2. Hephæstion's authority is adverse to such a restriction. Had he meant to confine the Anapæst to the first place in the *Ιαμβοποιοι και τραγικοι*, he would have said so at once. Instead of which, having enumerated the Anapæst among the legitimate

feet which belong to an Iambic Verse, he lays down some distinctions between the use of the Anapæst by the *Ιαμβοποιοι* and the Comic poets : And by way of argument he afterwards says, *Εἰ τοιῦν τὸν σπονδαῖον ἐν ταῖς ἀρτίαις οὐ δέχεται, οὐδὲ τὸν ἀπ' αὐτοῦ λυθέντα ἀναπαιστον οφείλει δέχεσθαι. Πὰρὰ μὲν οὖν τοῖς ἰαμβοποιοῖς τοῦτο σωζέται· παρὰ δὲ κωμικοῖς, οὐ λῆαν ἀντιποιούμενοις συμμετρίας, οὐκετι.* Thus, while he assumes a reason for the Anapæst being rejected in the 2^d and 4th places in the more correct systems of the *Ιαμβοποιοι*, he is silent on the subject of its being rejected by them in the 3^d and 5th.

The inference is, that he considered the Anapæst as admissible by the *Ιαμβοποιοι*, as well as by the Comic Writers, *ἐν ταῖς περιτταῖς.*

3. If a Dactyl, which occurs so frequently in 3th sede, particularly in Euripides, is allowed in a correct Iambic, there seems to be no reason why the Spondee in the same place should not be resolved into an Anapæst.

[The rejection of the Dactyl in 5th sede is in some measure accounted for by MORELL, because in that place it would make the Iambic Senarius too much resemble the conclusion of a lame Heroic.]

On this controverted point Students must judge for themselves. If they should be of opinion that the Professor has established his point, that the Anapæst occurs *rarissime vel nunquam* in the third and fifth, as far as the Tragic Drama of the Greeks is concerned, they will observe that the question still remains open, how far this ought to be a general rule for the Iambic System, and for compositions not Dramatic. In making this remark, I flatter myself I shall not be considered as undervaluing his masterly researches. I will only add, that in respect of a general rule for correct composition, I incline at present to those authorities which approve of the occasional insertion of an Anapæst in the Third and Fifth.

Professor PORSON's book will afford much information to those Students that wish to pursue this subject beyond the limits which the plan of this Analysis admits.

It will be a real subject of regret, that his design of completing the proof of this Canon, by an examination of Euripides, should have been prevented by his premature death.

That he intended it, is evident from these words :

Equidem omnia, quæ regulæ nostræ contraria observavi, aut sanare, aut adversariis eripere posse videor.

Ea, quæ Euripideæ fabulæ suppeditant, singula, ubi occasio postulabit, examinabo. Pref. p. vi.

The first Verse which he examines (from Sophocles) is the 524th Verse of the Ajax—

Ουκ αν γενοιτο ποθ' ούτος ευγενης ανηρ.

And among other emendations mentioned in the Preface, he prefers

Ουποτε γενοιτ' αν ούτος ευγενης ανηρ.

In the Supplement [Note G] he resumes the subject, and at last accepts Hermann's εθ' ούτος—

Ουκ αν γενοιτ' εθ' ούτος ευγενης ανηρ.

On the first of these emendations I will take the liberty to observe, that the alteration and transposition is not inconsiderable; on the second, that *ετι* does not so sufficiently express the force of the sentiment as *ποτε* does in conjunction with *ευγενης*.

[The depravity of an Ingrate is denoted by *ποτε* in a retrospective view.]

If the Anapæst *must* be banished, I prefer Professor Porson's emendation.

SECTION II.

TROCHAIC METRE.

A TROCHAIC Verse admits in the *odd* places a *Trochee* only^p. In the *even* places, a *Trochee*^q and a *Spondee*^r.

The Trochee may in any place be resolved into a *Tribrach*; and the Spondee into a *Dactyl* or *Anapæst*.

^p It is unnecessary to adduce the words of *Hephæstion* so often quoted by writers in this place. It is evidently his opinion, that a Spondee or Dactyl in the odd places is as much to be avoided in a *Trochaic*, as a Spondee or Anapæst in the even places of an *Iambic* Verse.

Some instances to the contrary may be found in Aristophanes and in Seneca. But these are only in long Verses. Hence Dr. BUSBY: "Sappho et Phalæcus pedibus cecinere Trochæis," referring (as it appears by the scheme) to such Verses as these, having Dactyls in the odd places,

Jam sa | -tis ter | -ris NIVIS | atque | diræ.

FLUMINA | constite | -rint a | -cuto :

adds very properly, as a mark of their peculiarity, that such Trochaics were *ex suâ incude*, and not in the usual form.

^q Κεῖσεται τᾶλᾰς.

Penthem. SOPH. E. 248.

^r Μᾶτερ αἶσχυνᾰς ἔμᾰς.

A. 174.

Non ebur neque aureum.

} *Hephthem.*

Ἦ λοῖγψ̄ πῶ | -ρεὔεται.

A Dactyl in the odd places occurs only in the case of a *Proper*^s *Name*.

Trochaic Verses are mostly *Catalectic*. A System of them generally consists of *Catalectic*^t *Tetrameters*: sometimes of *Dimeters Catalectic* and *Acatalectic* intermixed.

In *Tetrameters*, the *second*^u *Metre* should always end with a word.

^s Ξῦγγονὸν τ' ἔ | -μῆν, Πῦλ' ἄδῃν τ' ἔ | τὸν τὰ δ' ἔ ξυν | -δρῶν τ' ἄ μοι.
EUR. Or. 1566.

^t Πρὸς δ' ὁμοῦς στεῖχον τ' ἄ, παῦσ' ὧ τοῦς πᾶρεσ τ' ὠτ' ἄς γ' ὄους.
EUR. Ph. 1331.

^u The precept and example is given by *Terentianus* in the same Verses:

————Finis ut *quarti* pedis
Nominis verbive fine comma primum clauderet.

The same is confirmed by DAWES and MORELL, who assert that the rule is invariably observed by the Tragic Poets.

An exception is made in favour of a *privative*, and of *Prepositions prefixed*.

Ταῦτ' ἄ μοι ἐ | -πλῆ μ' ἔριμν' ἄ | -φρᾶστος ἔστιν | ἐν φρεσιν.
ÆSCHYL. Pers. 165.

Professor PORSON does not admit the propriety of this exception, and thus alters the Verse:

Ταῦτα μοι μεριμν' ἀφραστός ἐστιν ἐν φρεσιν διπλή.

TROCHAIC SYSTEMS.

DIM.

Πωλε Θρηκη, τι δη με,
 Λοξον ομμασι βλεπουσα,
 Νηλεως φευγεις, δοκεις δε
 Μηδεν ειδεναι σοφον ;
 Ισθι τοι, καλως μεν αν τοι
 Τον χαλινον εμβαλοιμι,
 'Ηνιας δ' εχων στρεφοιμι
 Αμφι τερματα δρομου·
 Νυν δε λειμωνας τε βοσκειαι,
 Κουφα τε σκιρτωσα παιζεις,
 Δεξιον γαρ ιπποπειρην
 Ουκ εχεις επεμβατην.

ANACR.

DIM. CAT.

Μηδε τις κικλησκετω
 Ξυμφορα τετυμμενος,
 Τουτ' επος θροουνμενος,
 Ω Δικα,
 Ω θρονοι τ' Εριννυων.
 Ταυτα τις ταχ' αν πιτηρ
 Η τεκουσα νεοπαθης
 Οικτον οικτισαιτ'· επει-
 δη πιτνει δομος Δικας.

ÆSCHYL.

TETRAM. CAT.

Μητερ, ου λογων αγων εστ', αλλ' αναλωται χρονος
 Ούν μεσφ ματην· περαινει δ' ουδεν ή προθυμια·
 Ου γαρ αν ξυμβαμεν αλλως, η 'πι τοις ειρημενοις,
 'Ωστ' εμε, σκηπτρων κρατουντα, τησδ' ανακτ' ειναι χθονος.
 Των μακρων δ' απαλλαγαισα νουθετηματων μ' εα·
 Και συ τωνδ' εξω κομιζου τειχεων, η κατθανει.

EURIP.

Artium parens et altrix Græca diligentia est :
 Literarum porro curam nulla gens attentius
 Repperit, polivit usque finem ad unguis extimum :
 Quod Latinus æmulando, nec satis fidens sui,
 (Exitus nam nostra lingua non capit tam plurimos)
 Attamen fandi paravit non secundam copiam.

TERENTIANUS MAURUS.

SECTION III.

ANAPÆSTIC METRE.

AN Anapæstic Verse, without *any*^x restriction of places^y, admits either an *Anapæst*^z, *Spondee*, or *Dactyl*.

Anapæstic Verses are sometimes *intmixed* with other species, but are oftener in a *detached System* by themselves.

A *System* is chiefly composed of *Dimeters*; and is most correct under the following circumstances:

1. When each *Foot*, or at least each *Syzygy*, ends with a Word^a.

^x Κατὰ πᾶσαν χώραν.

HEPH.

^y Except the Dimeter Catalectic, called *Paræmiacus*, which requires an Anapæst in the last place but one, and is incorrect, when a Spondee is found there.

^z In some instances the *proper* foot is resolved into a Proceleusmatic.

^a The *first* of the two following Verses is more correct than the *second*:

Ζεὺς γὰρ μεγάλης γλώσσης κομπουε.

Ενοπλος γὰρ ἐπ' αὐτὸν ἐπειθ' ὤρωσκει.

2. When the *last Verse* ^b but one of the System is *Monometer* ^c *Acatalectic* ; and the *last*, *Dimeter Catalectic* ; with an Anapæst in the second Metre.

In a System, this peculiar property is to be observed : That the last Syllable of each verse is *not common* (as in other species), but has its Quantity subject to the same restrictions, as if the Foot, to which it belongs, occurred in any *other place* of the Verse ^d.

A Series therefore of Anapæstic Verses, consisting of one or more Sentences, is to be constructed, as if each Sentence was only a single ^e Verse.

^b Επ' ακρων ηδη

Νικην ὁρμωντ' αλαλαξαι,

SOPH. Ant. 134.

^c The Monometer Acatalectic is called an *Anapæstic Base*. This is sometimes dispensed with in a System : the *Paræmiacus* rarely.

^d Η πολλὰ βροτοῖς ἐστὶν ἰδοῦσῖ

Γινῶναι· πρὶν ἰδεῖν δ', οὐδεὶς μᾶντις·

Τῶν μελλοντῶν ὅ τι πράξει.

SOPH. Aj. ad finem.

^e Η πόλλ' ἄ βροτοῖς | ἐστὶν ἰδοῦσῖ | Γινῶναι πρὶν ἰδεῖν | δ', οὐδεὶς
μᾶντις | τῶν μελλοντῶν | ὅ τι πράξει.

Hence, if the last Foot of a Verse, in the middle of a Sentence, begins *as* an Anapæst or Spondee, its last Syllable must be long—*naturally*^f—or by *position*^g, &c.

If it begins *as* a Dactyl^h, the last Syllable must be in like manner short.

The Rule is dispensed with only at the end of a Sentence, where a *Tribrach*, *Cretic*, or *Trochee*, sometimes supply the place of an *Anapæst*, *Dactyl*, or *Spondee*; but in no other caseⁱ.

There is a species of Anapæstic Verses, called *Aristophanaic*^k, which are Catalectic Tetrameters.

The Verse by some called *Proceleusmatic*^l, being composed of Feet isochronal to an Anapæst, and ending for the most part with that Foot, falls under the title of Anapæstic.

^f Ὑπερεχθαιρει | Καὶ σφας ἔσιδῶν. SOPH. Ant. 130.

^g Εἰς ἀρθμον ἐμοὶ | καὶ φιλοτητᾶ
Σπενδων. ——— ÆSCHYL. Prom. 191.

Position extends to the first Syllable of the *next* Verse; as in the preceding instance.

^h Σεμναι τε θεων παιδες Ερῖννῆς
Αδίκως θνησκοντας ὁρατε.

ⁱ On the subject of the Anapæstic *Συναφεια*, see Dr. BENTLEY's *Phalaris*, p. 132, where the objections of the Hon. Mr. BOYLE are refuted, and the whole subject examined with the usual accuracy and acuteness of that great Critic.

^k Φανερον μὲν ἐγώγ' | οἶμαι γινῶναι | τουτ' εἶναι πα | -σι
ὁμοίως.

^l Προς ἐμον ὁ | -μογενετο | -ρα EUR. Ph. 167.
Τίς ὀρεᾷ | βᾶθ' ὑκῶμᾷ | τᾷδ' ἐπ' ἔσ' | -τῷ βροτῶν.

Perit abit avipedis animula leporis.

Τα Προκελευσματικά Μετρα, εἰ εὗρεθειη, δηλονοτι καὶ
Ἀναπαιστικά εἰσι. HERH. Sch. p. 11.

ANAPÆSTIC SYSTEMS.

Δηλον εμοι γ' ὥς φορβῆς χρεία
 Στιβον οἰσμευει τονδε πελας που.
 Ταυτην γαρ εχειν βιοτης αυτον
 Λογος εστι φυσιν, θηροβολουντα
 Πτηνοις ιοις στυγερον στυγερωσ.
 Ουδε τιν' αυτω
 Παιωνα κακων επινωμαν.

Another System *without* the Base.

Ω δῆϊνόν ιδειν παθος ανθρωποις,
 Ω δεινοτατον παντων, ὅς' εγω
 Προσεκυρσ' ηδη. Τις σ', ω τλημιον,
 Προσεβη μανια ; τις ὁ πηδησας
 Δαιμων μειζονα των μακιστων
 Προς τη ση δυσδαιμονι μοιρα ;
 Φευ, φευ, δυσταν'· αλλ' ουδ' εσιδειν
 Δυναμαι σε, θελων πολλ' ανερεσθαι,
 Πολλα πυθεσθαι, πολλα δ' αθηρησαι.
 Τοιαν φρικην παρεχεις μοι.

SOPH.

Systems of Paræmiaci.

Σιγαν νυν ἅπας εχε σιγαν.
 Και παντα λογον ταχα πευσει.
 Ἕμιν δ' Ἰθακη πατρις εστι.
 Πλεομεν δ' ἅμ' Οδυσσεῖ θειω.

CRATIN.

Qui se volet esse potentem,
 Animos domet ille feroces :
 Nec victa libidine colla
 Fœdis submittat habenis.
 Etenim licet Indica longe
 Tellus tua jura tremiscat,
 Et serviat ultima Thule,
 Tamen atras pellere curas,
 Miserasque fugare querelas
 Non posse, potentia non est.

ΒΟΕΤ. De Cons. Phil.

TETRAM CAT.

Ω της μεγαλης σοφιας επιθυμησας ανθρωπε παρ' ἡμων,
 Ὡς ευδαιμων εν Αθηναιοις και τοις Ἑλλησι γενησει,
 Ει μνημων ει και φροντιστης, και το ταλαιπωρον ενεστιν
 Εν τη ψυχῃ, και μη καμνεις, μηθ' ἔστως, μητε βαδιζων,
 Μητε γε ῥιγων αχθει λιαν, μητε γ' αρισταν επιθυμεις·
 Οινου τ' απεχει, και γυμνασιων, και των αλλων ανοητων·
 Και βελτιστον τουτο νομιζεις, ὁπερ εικος δεξιον ανδρα,
 Νικαν πραττων και βουλευων, και τη γλωττη πολεμιζων.

ARISTOPH.

SECTION IV.

DACTYLIC METRE.

A DACTYLIC Verse is composed solely of *Dactyls* and *Spondees*. In this species *one Foot*^p constitutes a Metre.

The Common *Heroic* is *Hexameter Acatalectic*, having a *Dactyl* in the *fifth* Metre, and a *Spondee* in the *sixth*.

Though an *Heroic* Verse is confined to a smaller number of admissible Feet than an *Iambic* Verse, several licences are allowed, which are not used in the latter.

The most considerable, are :

1. ^q The lengthening a short Final Syllable in certain cases.

^p Κατὰ Μονοπόδιαν μετρεῖται τὰ Δακτυλικά. ΗΕΡΗ.
The Dactylic Hexameter,

Panditur interea domus omnipotentis Olympi,
becomes *Anapæstic Trimeter Catalectic* by taking away one Syllable :

Patet interea domus omnipotentis Olympi.

^q Εκπερσαι Πριαμοιο πολιν, εν δ' οικαδ' ἴκεσθαι.

This is done not only at the place of the Cæsural Pause, but sometimes even on other final Syllables, whose emphasis is increased by their beginning a Foot :

[Besides the principal Cæsura, the term *Cæsura* is applied by some writers to each of these final Syllables cut off from a Word after a Foot is completed.]

Τοξ' ωμοισιν εχών ἀμφηρεφέῃ τε φαρετρήν.

Il. α'. 45.

This license is improper in Verses shorter than Hexameters.

Scholars

2. The Hiatus¹, or the concurrence of two Vowels in contiguous words.

3. The Ionic Dialect also, which rarely occurs in the Iambics of the Greek Tragedians, affords great variety in the construction of Epic Verses.

That irregular sort of Dactyls, which Hephæstion calls *Æolics*, admits in the first Metre any Foot of two Syllables: the rest must be all Dactyls,

Scholars have not yet determined the grounds of this licence. Dr. CLARKE says: "in fine vocis, propter Pausam quâ Vox finitur, Syllaba alioqui brevis produci potest." Dr. MORELL says: "Causa est, quia mora in illâ syllabâ quædam sit, unde Mansio vocatur, et quia ictus pronunciationis, ut quidam loquuntur, in hanc Versûs partem cadit." Mr. TYRWHITT and Bp. CLEAVER are of opinion, that it is not merely the Pause upon the Syllable, that is sufficient to account for it; but that we are to conceive an additional quantity of time interposed, to supply the absence of the actual length of the Syllable, after the manner of a Rest in Music.

The remarkable instance in the 172nd Verse of the third Book *φιλε ἔκυρε, δεινος τε*, must be accounted for by the interposition of the *Æolic Digamma*, to which we must also refer several instances of initial Syllables made long in the *Iliad*.

Ὅς ἤδη τα τ' εοντα, τα τ' εσσομενα, προ τ' εοντα.
α'. 70.

Επειδη τονδ' ανδρα θεοι δαμασασθαι εδωκαν.

See DAWES's Misc. Crit. and Bp. BURGESS's excellent Notes.

¹ 1. When the Word ends with a short Vowel,

ΑΛΛ' ακεουσα καθησο, εμφ δ' επιπειθεο μυθφ.
II. α'. 565.

2. When the word ends with a long Vowel or Diphthong, in which cases the Syllable may either be long without Elision, or short on the supposition that the latter of the component Vowels is cut off:

Κουριδης αλοχου, επει ου εθεν εστι χερειων.
Ουκ εθελον δεξασθαι* επει πολυ βουλομαι αυτην.

except when the Verse is Catalectic, and then the Catalectic part must be a part of a Dactyl.

A second sort of Dactylics, which the same Author terms *Logaædies* ^s, require a *Trochaic Syzygy* at the end, all the other Feet being Dactyls.

^s Καὶ τίς ἐπ' | ἐσχατῇ | -αἰσὶν οἶκεις.

Flumina | constite | -rint a | -cuto.

This sort is more properly referred to the Title (Λογαραπητοὶ) in Part II.

DACTYLIC SYSTEMS.

HEXAMETERS.

Ενθ' αυ Τυδειδῃ Διομηδεῖ Παλλας Αθηνῃ
 Δωκε μενος και θαρσος, ἰν' εκδηλος μετα πασιν
 Αργειοισι γενοιτο, ιδε κλεος εσθλον αροιτο.
 Δαιε οἱ εκ κορυθος τε και ασπιδος ακαματον πυρ,
 Αστερ' οπωρινῳ εναλιγκιον, ὅστε μαλιστα
 Λαμπρον παμφαινησι λελουμενος Ωκεανοιο.

HOM.

Εν δ' επεσ', ὥς ὅτε κυμα θοῇ εν νηϊ πεσησι
 Λαβρον ὑπαι νεφεων, ανεμοτρεφες· ἡ δε τε πασα
 Αχνη ὑπεκρυφθη, ανεμοιο δε δεινος αητης
 Ἴστιν εμβρεμεται· τρομεουσι δε τε φρενα ναυται
 Δειδιοτες· τυτθον γαρ ὑπ' εκ θανατοιο φερονται.

HOM.

DACTYL. TRIM. or ANTISP. D. C.

Αἱ Μουσai τον Ερωτα
 Δησασai στεφανοισι,
 Τῳ Καλλει παρεδωκαν·
 Και νυν ἡ Κυθερεια
 Ζητει, λυτρα φερουσα,
 Λυσασθai τον Ερωτα.
 Καν λυση δε τις αυτον,
 Ουκ εξεισι, μενει δε·
 Δουλευειν δεδιδακται.

ANACR.

HEXAM. et TETRAM. alternate.

Albus ut obscuro deterget nubila cœlo
 Sæpe Notus, neque parturit imbres
 Perpetuos : sic tu sapiens finire memento
 Tristitiam vitæque labores
 Molli, Plance, mero : seu te fulgentia signis
 Castra tenent, seu densa tenebit
 Tiburis umbra tui.— HOR.

ELEGIAC.

Πεπνυσο, μηδ' αισχροισιν επ' εργασι, μηδ' αδικοισι
 Τιμας, μηδ' αρετας ελκεο, μηδ' αφενος.
 Ταυτα μεν ουτως ισθι· κακοισι δε μη προσομιλει
 Ανδρασιν, αλλ' αιει των αγαθων εχεο.
 Και τοισιν μετα πινε και εσθιε, και μετα τοισιν
 'Ιζε, και ανδανε τοις ων μεγαλη δυναμις.
 Εσθλων μεν γαρ απ' εσθλα μαθησαι· ην δε κακοισι
 Ξυμμιχθης, απολεις και τον εοντα νοον.
 THEOGN.

SECTION V.

CHORIAMBIC METRE.

THE construction of an ordinary Choriambic Verse is very simple. Each ^t Metre, except the last, is a *Choriambus*, and the last ^u an *Iambic* ^x *Syzygy*, entire or Catalectic.

The Iambic Syzygy is sometimes ^y found at the beginning, and in long Verses, in other places ; but this happens less frequently.

^t Τεγγομενος | κῶμᾱς λῦγρᾱς.
Lydia dic | per omnes.

^u A pure Choriambic, according to Hephæstion, excludes every foot but the proper one. He also says, that a Choriambus, or even a Dactyl, is found sometimes in the last place ; of which he gives examples, but does not recommend such a construction.

^x An Iambic Syzygy is here used for *two Iambic Feet* in succession ; but a Spondee and Iambus, or third Epitrite, are often thus denoted.

^y Ἐρῶς ἄνι | -κᾱτῆ μάχαν. SOPH. Ant. 793.

Φρῆνᾱς πᾶρᾱσπῆς ἐπὶ λῶβῳ. Ibid. 804.

Ἐμοι ξύνει | -ης δια παν | -τῶς εὐφρῶν. Aj. 715.

Dr. MORELL does not allow an Iambic Syzygy at all in a Choriambic Verse, except κατ' ἀντιπαθειαν : which opinion is directly contrary to that of Mr. HEATH, who admits that there is a sympathy between Iambic and Choriambic Metre.

If any other ^a Foot of four ^a Syllables is joined with a Choriambus, the Verse is then more properly called *Epi-choriambic*.

^a The Ionics and Pæons only excepted.

Τερψίς ἔπεσθ | -αῖ· γένοῖμαν.

Κοῦπῶτ' αὐθίς· ἀλλὰ μ' ὅ παγκοῖτας.

Ποικῖλοφρόν', ἀθανάτ' Ἀφροδίτα.

Jam satis ter | -ris nivis at | que diræ.

If a Pæon is joined with a Choriambus, the Verse has the appearance, and, with some, the name of an Epi-choriambic ; but is here referred to another Title.

^a In Trimeters, the irregular Feet, according to Hephæstion, are usually found at the beginning ; the remainder being a regular Choriambic.

A *Double Trochee* or *second Epitrite* are chiefly used.

CHORIAMBIC SYSTEMS.

DIM. CAT.

Ουκ ετος, ω γυναικες,
 Πασι κακοισιν ημας
 Φλωσιν εκαστοτ' ανδρες.
 Δεινα γαρ εργα δρωσαι
 Λαμβανομεσθ' υπ' αυτων. ARISTOPH.

Videro si novelli
 Versus erit Poetæ :
 Lex tamen una Metri est.
 “ Inachiaë puellæ,
 Seu bovis ille custos.”
 Colon et hoc in usu
 Carminis est Horatî.

TETRAM. CAT.

Jane pater, Jane tuens, Dive, biceps, biformis,
 O cate rerum sator, O principium Deorum,
 Stridula cui limina, cui cardinei tumultus,
 Cui reserata mugiunt aurea claustra Mundi.
SEPTIMIUS AFER.

Choriamb. Dim. with Epichoriambic—Tetram.
 Both Catalect.

Lydia, dic, per omnes
 Te Deos oro, Sybarin cur properes amando
 Perdere ? cur apricum
 Oderit campum, patiens pulveris atque Solis ?
HOR.

Sapphic System—consisting of Epichoriambic and Adonic Verses.

Ποικιλοφρον', αθανατ' Αφροδιτα,
 Παι Διος δολοπλοκε, λισσομαι σε,
 Μη μ' αταισι, μηδ' ανιαισι δαμνα,
 Ποτνια, θυμον—
 —Ελθε μοι και νυν, χαλεπαν δε λυσον
 Εκ μεριμναν, όσσα δε μοι τελεσσαι
 Θυμος ίμειρει, τελεσον, συ δ' αυτα
 Ξυμμαχος εσσο.

SECTION VI.

ANTISPASTIC METRE.

AN Antispastic Verse, in its most usual form ^b, is constructed as follows :

In the *first* place, beside the proper foot, is admitted any foot of four Syllables, ending like an Antispastus in the two last Syllables ; *i. e.* either ◡ — — ◡, — — — ◡, ◡ ◡ — ◡, — ◡ — ◡.

In the *intermediate* places, only an *Antispastus*.

In the *last*, an Iambic Syzygy complete or Catalectic, or an incomplete Antispastus.

There is scarce any limit to the varieties in this species. The following are the most usual.

^b Κλυ̃εῖν μᾱῖε̃ | -τε.
Φε̃ρω̃ πῆμα̃τα.

These Penthemimers are called *Dochmiac* Verses.

Θρω̃που̃ δεῖνῶ | -τε̃ρων̃ πε̃λει. SOPH. Ant. 340.

Πον̃τοῦ̃ χεῖμῆ̃ | -ρι̃φ̃ νο̃τφ̃. Ibid. 342.

These are called *Glyconian*.

Ηλθ̃ε̃ς̃ ε̃κ̃ π̃ε̃ | -ρα̃τω̃ν̃ γα̃ς̃, ε̃̃ | -λε̃φα̃ντι̃να̃ν̃.

This is an *Asclepiadean*.

Κρο̃νιδ̃α̃ βᾱ̃ | -σι̃λη̃ος̃ γ̃ε̃ | -ρο̃ς̃, Αῖ̃αν̃, το̃ν̃ | ᾱ̃ρι̃στο̃ν̃ πο̃δ̃' |
~Αχι̃λλ̃ε̃α̃.

1. In short Verses, the proper foot frequently vanishes, and the Verse consists of one of the above-mentioned ^c feet and an Iambic Syzygy.

2. All the *Epitrites* ^d, except the *second*, are occasionally substituted in the several places of the Verse, particularly the fourth Epitrite in the second.

3. If an *Antispastus* begins the Verse, and three ^e Syllables remain, whatever those Syllables are, the Verse is Antispastic, because they may be considered as a portion of some of the admissible feet, or of some of them resolved.

4. In long ^f Verses, an Iambic Syzygy sometimes occurs in the *second* place, and then the *third* place admits the same varieties as the *first*.

^c Κινῆσαῶσᾶ | χᾶλινψ.

This Hephthemimer is called *Pherecratian*.

^d Κολπῶ σ' ἔδεξ | -ανθ' ᾠγναῖ Xᾶ | -ριῖς Κοῶνῶ.

This is *Alcmaic*.

^e Γῆγωνῆτῆ | -ον οπι. PIND.

^f Ἡρίστῆσᾶ | μέν ἱρῖου | λῆπτου μικρόν | ἄποκλας.

This may be divided into two Glyconians.

For a copious account of the varieties of Antispastic Metre, consult Dr. CHARLES BURNEY's *Tentamen de Metris Æschyli* [1809], and Professor GAISFORD's *Notes to his Edition of Hephæstion* [1810], to which we may also add the exceptions taken to the Antispastic Canon by HERMANN in his *Book De Metris* [1796], who appears to have been the first that rejected the admission of Pæon 3^{times} and Double Trochee in *primâ sede*. Dr. Burney rejects the former, but allows the latter in certain forms of Antispastics. Professor Gaisford also rejects Pæon 3^{times}.

The best distinction appears to be this.—That the two latter forms of the Canon are rarely to be found in *Dochmiacs*.

ANTISPASTIC SYSTEMS.

DIM. ACAT. ET HYPERCAT.

Μη φυναι τον ἅπαντα νι-
 κα λογον· το δ', ἐπει φανη,
 Βηναι κειθεν ὅθεν περ ἤκει,
 Πολυ δευτερον, ὡς ταχιστα.
 Ὡς εὐτ' αν το νεον παρη,
 Κουφας ἀφροσυνας φερων,
 Τις πλαγχθη πολυμοχθος ἐξω ;
 Ὅστις του πλεονος μερους
 Χρηζει, του μετριου παρεις,
 Ζωειν, σκαιουσναν φυλασσων
 Εν εμοι καταδηλος εσται.

Ακτις αελιου, το καλ-
 λιστον ἑπταπυλῳ φανεν } Glyconian.
 Θηβα των προτερων φαος,
 Εφανθης ποτ', ω χρυσεας }

Ἀμερας βλεφαρον }
 Διρκαιων ὑπερ } Dochmiac.
 Ῥεεθρων μολουσα ——— }

Ετλα και Δαναας ουρανιον φως
 Αλλαξαι δεμας εν χαλκοδετοις
 Αυλαις· κρυπτομενα δ' εν
 Τυμβηρει θαλαμῳ κατεζευχθη.
 Ζευχθη δ' οξυχολῳς παις ὁ Δρυναντος,
 Ηδωνων βασιλευς, κερτομιας
 Οργαις, εκ Διονυσου
 Πετρωδει καταφρακτος εν δεσμῳ.

SOPH.

SECTION VII.

IONIC METRE A MAJORE.

AN Ionic Verse admits a *Trochaic*^h *Syzygy* promiscuously with it's *proper Foot*.

Var. 1. The *second*ⁱ *Pæon* is sometimes found in the first place. And,

Var. 2. A Molossus (- - -) in an *even* intermediate place, with a *Trochaic Syzygy*^k following.

^h The Verse never ends with the proper Foot complete: but has either a *Trochaic Syzygy*, or the proper Foot *incomplete*.

Εἰ μῆ τᾱδῆ | χεῖροδῆικτᾱ. SOPH. Œd. T. 920.

Has cum gemi | -na compede | dedicat ca | -tenas.

MART. II. 29.

Πλουσιος τις | εστιν, το με | -γα πτωμα φο | -βειται.

Pansa optime, | Divos cole, | vis si bonus | esse.

These last are Tetrameter Brachycat., called *Sotadic Verses*.

ⁱ Τῖ δεῖ μῆ χῶ | -ρεῦειν. SOPH. Œd. T. 915.

Δῖκᾱς ᾱφῶ | -βῆτῶς, οὔδῆ. Ib. 904.

Πῶᾱς τῆρῆν | ᾱνθῶς μᾱλᾱ | -κῶν μᾱτεῦσαι.

Αει πυκι | -ναις δροσοις. Aj. 1226.

Αει κατε | -χῶν ᾱνῆξῆ | μῆν ξιφους. Ph. 343.

^k This restriction prevents the concurrence of too many long Syllables.

Καῖ κᾱκῶς ᾱ | -νειλεν τον | Σῶκρατῆν ὄ | κῶσμος. SOTAD.

Var. 3. The *second Pæon* is occasionally joined to a *second* or *third* Epitrite, so that the two Feet together are equal in time to two Ionic Feet. This is called an *Ανακλασις*¹, the defect in time of the preceding foot being in this case supplied by the redundant time of the subsequent. And,

The Verse so disposed is called *Ανακλωμενος*.

Var. 4. Resolutions of the long^m Syllable are allowed in all possible varieties.

If the three remaining *Pæons*, or the second Pæon in any place but the first, without an *Ανακλασις*: Or,

If an Iambicⁿ Syzygy or third Epitrite—a Choriambus, or any of the discordant Feet of four Syllables, be found in the same Verse with an Ionic Foot, the Verse is then termed *Ep-ionic*.

¹ Mr. HEATH has the following Note on Ver. 126 of ÆSCHYL. *Prometh. Vinc.* “Nunquam revera *Ανακλασιν* locum habere posse, nisi in Versu Ionico *a minore*,” in which he seems to have overlooked this passage of Hephæstion:

Ενιοτε δε εναλλαξ τας Ιωνικας ταις Τροχαϊκαις παραλαμβανουσιν, αντι μεν των Ιωνικων εσθ' οτε τας δευτερας Παιωνικας παραλαμβανοντες, αντι δε των εξασημων Τροχαϊκων, εσθ' οτε τας επτασημους Τροχαϊκας.

Δῆδ' ὤκ' ἐ μὲν | 'ᾧ σέλ' ἄν' ᾧ | καὶ πλῆϊ ᾧ | -δῆς· μέσαι δ' ἔ.

^m Τιν' ἄ θεῶν, τίν' | "Ἡρῶ'.

PINDAR.

The first foot is a *Double Trochee* resolved.

Τι γὰρ εσμεν ὁ | -λως, ἡ ποδα | -πης γεγوناμεν | ὕλης;

Στοχασαί κατα | σεαυτον, το βι | -ωτικον νο | -ησας.

ⁿ Quid, ō mīser, | te perdis a | -more frustra.

IONIC SYSTEMS.

TRIM. BRACHYC.

Πληρης μεν εφαινεθ' ἃ σελανα,
Αἰ δ' ὡς περι βωμον εσταθησαν. SAPPH.

TETRAM. BRACHYC.

Εἰ καὶ βασιλεὺς πεφυκάς, ὥς θνητὸς ἀκουσον.—
* Εἰαν χρυσοφορῆς, τοῦτο τυχερῆς ἐστὶν ἐπαρμα.
Εἰαν ἀλαζονῆς, τοῦτ' ἀνοίας ἐστὶ φρουαγμα.
Εἰαν δὲ σωφρονῆς, τοῦτο θεῶν δῶρον ὑπάρχει.
'Ἡ σωφροσύνη παρεστὶν, εἰαν μετρῆς σεαυτὸν.—
Σωκράτην ὃ κοσμος πεποίηκεν σοφὸν εἶναι,
Καὶ κακῶς ἀνείλεν τὸν Σωκράτην ὃ κοσμος,
Ἐν τῇ φυλακῇ, κώνειον ὅτι πίων τεθνήκε.—
Κυνες οἱ κατὰ Θρακὴν Εὐριπίδην ἐτρωγον.
Τὸν θεῖον Ὅμηρον λιμός κατεδάπανησεν.
Ἀγαθός, εὐφύης, δίκαιος, εὐτυχὴς ὅς' εἰαν ᾖ,
Τοῦ φόβου λαβεῖν δεῖ μερίδα, μῶμον εἶναι δεῖ.
SOTAD.

Tradunt homines, Secta quibus Pythagorea est,
Arcana secuti physicis remota causis,—
Voces numeri non similes habere summas ;
Et nomina tradunt ita literis peracta,
Hæc ut numeris pluribus, illa sint minutis,
Quandoque subibunt dubiæ pericla pugnæ,
Major numerus quâ steterit, favere palmam ;
Præsagia lethi, minimâ patere summâ ;
Sic Patroclon olim Hectoreâ manu perisse,
Sic Hectora tradunt cecidisse mox Achilli.

TERENT.

* Εἰαν must be pronounced as one Syllable. Some Editions have αν.

SECTION VIII.

IONIC METRE A MINORE.

AN Ionic Verse *a minore* is often entirely composed of it's proper feet ^q. It admits however an *Iambic Syzygy* ^r promiscuously, and begins sometimes with the *third Pæon* ^s, followed by one of the Epitrites for *Ανακλασις* ^t.

A *Molossus* sometimes occurs in the beginning ^u of the Verse ; and also in the odd places, with an *Iambic Syzygy* preceding ^x.

^q Ὀλέσαι, καὶ | πύτῃ μῖν ὄξ | -εἶ χαλκῷ | κεφάλαν. PHRYN.
Miserarum est | neque amorī | dare ludum, | neque dulci. HOR.

^r Ὅμαυλός, ὦν | ὕπερ, ὦ χρῦ | -σέα. SOPH. CEd. T. 197.
Καλον ομμασιν δεδορκως. EUR.

^s Στέφανῶν ᾶ | -ῶτῶν γλυκυν. PIND. Olym. 5.
Χᾶλεπῶς ἔ | -ρῶς βᾶδιζόντ' | ἐκέλευσέ | σὺντρῆχειν.

The *Ανακλασις* here is double.

^t In this Metre an *Ανακλασις* is indispensable, if a *Pæon tertius* begins the Verse. In Ionic *a majore*, when a *second Pæon* begins, though an *Ανακλασις* is strictly regular, it is there less required, because the Ictus upon the first syllable supplies, in some degree, the absence of Quantity in primâ sede.

^u Γᾶλλαῖ μῆ | -τροῶς ὄρεϊῆς | φιλῶθυρσοῖ | ἐρῶμαδες.

^x To prevent the concurrence of too many long Syllables :
Ἐμεῖ φευγοῦ | -σῖν ᾠνδρῆς, ὦς | ὀρνιθεῖς | μᾶλ᾽ αἰκοῖ,

In the intermediate places, a *second* or *third* *Pæon*^y is prefixed to a *second* *Epitrite*, and this construction is called *Ανακλασις*, as before.

Resolutions of the long Syllables are allowed in this, as in the other, *Ionic Metre*.

An Epionic Verse *a minore* is constituted by intermixing with the Ionic Foot a *Double Trochee*^z, second *Epitrite*^a, or Pæon without an *Ανακλασις*.

VERSUS PROSODIACUS.

When a Choriambus precedes or follows an Ionic Foot of *either* kind, the name *Epionic* is suppressed, and the Verse called *Prosodiacus*^b. And, in general,

This name is applied to a verse consisting of an *alternate* mixture of Choriambic and Ionic Feet, or of their respective representatives.

N.B. The two species of Ionic Feet are not to be intermixed in the same Verse.

^y Πῦθῳ μᾶν καὶ | κατ' ἔδυν ἔ | -ρῶ τᾶ φευγῶν.

Ἐχεῖ μὲν Ἄν | -δρῳ μεδᾶ κα | -λᾶν ἄμοιβᾶν. SAPPH.

N.B. This latter Verse agrees with Hephæstion's *Canon* p. 47.

αβαβ. ααβα. βαββ.

^z Τῆ κῖ-κλησῳ | τᾶσδ' ἔπωνν | μον. SOPH. Aj. 219.

^a Τᾶνδ' ἔτοῖ μᾶν | ὀδῶν οὐκ ἔτι.

^b Δεῖνδον τῖ τῷ | μῆχανδῶν

Τῆχνᾶς ὕπερ | ἐλπιδ' ἔχων. SOPH. Ant. 371.

Μεγάς Ἀρῆς | δὲ ξιόσει | -ρος. Ib. 144.

Ὠραῖς πάλιν | ἐξάνυσσις | χρεος. CEd. T. 160.

IONIC SYSTEMS.

DIM.

Δοκιμος δ' ουτις ὑποστας
 Μεγαλῳ ῥεύματι φωτων,
 Εχυροις ἐρκεσιν ειργειν
 Αμαχον κυμα θαλασσης·
 Απροσοιστος γαρ ὁ Περσων
 Στρατος, αλκιφρων τε λαος. Ανακλωμ.
 Δολομητιν δ' απαταν θεον
 Τις ανηρ θνατος αλυξει ;
 Τις ὁ κραιπνῳ ποδι πηδη-
 ματος ευπετεος αναϊσσων ; ÆSCHYL.

Επιδοι δ' Αρτεμις ἄγνα
 Στολον οικτιζόμενα· μηδ'
 Ὑπ' αναγκας
 Γαμος ελθοι Κυθερειος·
 Στυγερον πελει τοδ' αἰδλον. Ανακλωμ.
 Κυπριδος δ' ουκ
 Αμελει γ' εσμος ὁδ' ευφρων,
 Δυναται γαρ
 Διος αγχιστα συν Ἑρα.
 Τιεται δ' αιολομητις
 Θεος εργοις επι σεμνοις. ÆSCHYL.^c

^c In Ionic Systems *a minore*, the *Συναφεια* goes through the System, as in the Anapæstic.

In Trochaics also. See ÆSCHYL. Eum. 520. Mr. Dawes extends it to all Dimeters, whether Systematic or not.

DIMETERS.

Diomedem modò magnum
 Dea fecit, Dea belli
 Dominatrix, Phrygas omnes
 Ut in armis superaret.
 Patulis agmina campis
 Jacuerunt data letho.—

TETRAM. ET DIM.

Eques ipso melior Bellerophonte, neque pugno
 Neque segni pede victus, simul unctos Tiberinis
 Humeros lavit in undis :
 Catus idem per apertum fugientes agitato
 Grege cervos jaculari, et celer alto latitantem
 Fruticeto excipere aprum.

HOR. Lib. III. Ode 12^d.

^d See the Notes in Dr. BENTLEY's Edition.

NOTE (B.)

As Mr. HEATH's account of the Ionic Verse is different from the account here given, it may be proper to explain the reason of this difference. His rule is this:—"Versus Ionicus a minore purus, aut ex solis Ionicis constat, aut Syzygias etiam Trochaicas post pedem primum admittit."—"Ionicum etiam purum non rarò claudit Syzygia Trochaica integra sive catalecta."

To the admission of the Trochaic Syzygy, the following considerations are opposed on the authority of Hephæstion:—Το δε απ' ελασσονος Ιωνικον συντιθεται μεν και καθαρον, συντιθεται δε και επιμικτον προς τας Τροχαϊκας ῥιποδίας Ο'ΥΤΩΣ, ὥστε την προ της Τροχαϊκης αει γινεσθαι πεντασημον, τουτ' εστι, τριτην παιωνικην.

It appears from hence, that a Trochaic Syzygy has nothing to do with the [Καθαρον], the first sort of Verse here described; and is only introduced when *Pæon tertius* begins, and the Verse is *Ανακλωμενον*. This is further confirmed in a subsequent passage of Hephæstion, in which he gives this Canon for a pure Ionic Verse:

αβαβ. ααββ. ααββ.
ββαβ. ααββ. ααββ.

Καθαρον μεν οντος του Ιωνικου, τουτο.—Which plainly shews Hephæstion's opinion to be, that an Iambic Syzygy [and not a Trochaic] is the legitimate companion of the Ionic Foot *a minore*.

SECTION IX.

PÆONIC METRE.

A PÆONIC Verse requires all the admissible Feet^c to have the same Rhythm with its proper foot, *i. e.* to consist of *five times*.

Pæon primus and *quartus* are mostly used, but not in the same Verse.

The construction of this Verse is most perfect when each Metre ends with the several words of the verse, as was before remarked of *Anapæstic Metre*.

To this head may be referred those Verses, which are called by some Authors *Bacchiac*^f and *Cretic*^g Verses; and of which Dr. BENTLEY takes notice in his Preliminary Dissertation on the Metres of Terence.

^c Πῶτ' ἔχρῳ̄ν | στέρξῳ̄φρῳ̄ν. SOPH. Aj. 938.

Χαίρει δὲ, | μουσά· χρῳ̄νι | -ᾱ̄ μέν 'ἤ | -κεῖς, 'ὄμῳ̄ς.

Μᾱκάρϊοῦ | σῳ̄φίᾱς | πῳ̄θινῳ̄ν ἔστ' | ᾱ̄ῳ̄τον. CRATIN.

N. B. The preceding alternate mixture of Pæon 4th and Bacchius constitutes the most harmonious Pæonic Verse.

The first Pæon is chiefly intermixed with Cretics, being never found at the end of a Verse.

^f Πρὸς ἀλλᾱν | ᾱ̄' ἐλαύνει | θεῳ̄ς σῳ̄μ | -φῳ̄ρᾱν τᾱσ | -ᾱ̄' κρείσσῳ̄.
EUR. Hel. 648.

^g Ἀγνῳ̄ῃ | -σεῖν μέν οῦ | σ' ἐλπῳ̄μαι.

Σοῖ μέν εὔ | -ῖππός, εὔ | -πῳ̄λός, ἔγ | -χῆσπαῳ̄λός.

Those Verses, in which Pæons of different sorts occur, are harsh and anomalous.

PÆONIC SYSTEMS.

TETRAM. CAT.

Ω μακαρί' Αυτομενες, ὡς σε μακαριζομεν'
 Παιδας ἐφυτευσας ὅτι χειροτεχνικωτατους.
 Πρωτα μὲν ἅπασι φίλον, ἀνδρα τε σοφωτατον,
 Τον κιθαραοιδοτατον, ᾧ χάρις ἐφespετο.
 Τον δ' ὑποκριτην ἕτερον, ἀργαλεον, ὡς σοφον.
 Εἰτ' Ἀριφραδην, πολυ τι θυμοσοφικωτατον.
 Ὅντινα ποτ' ὠμοσε, μαζοντα παρα μηδενος,
 Ἀλλ' ὑπο σοφης φύσεως αυτοματον ἐκμαθεῖν.

Εἰσι τινες, οἱ μ' ἐλεγον, ὡς καταδιηλλαγην,
 Ἦνικα Κλεων μ' ὑπεταραττεν ἐπικειμενος.
 Καὶ με κακισταῖς ἐκνισε' κατ', ὅτ' ἀπεδειρομην
 Οἰκτος, ἐγελων μεγα κεκραγοτα με θωμενοι,
 Οὐδεν ἀρ' ἐμου μελον' ὅσον δε μονον εἶδεναι,
 Σκωμματιον εἰ ποτε τι θλιβομενος ἐκβαλλω.

ARISTOPH.

CRETIC SYSTEM.

Strophe

Antistr.

Φροντισον, καὶ γενου
 Πανδικως εὐσεβης
 Προξενος, ταν φυγαδα
 Μη προδῶς, ταν ἑκαθεν
 Ἐκβολαῖς
 Δυσθεοῖς ὀρμεναν.

Μηδ' ἰδης μ' ἐξ ἔδραν
 Πολυθεων ῥυσια-
 -σθεισαν, ὡ παν κρατος ε-
 -χων χθονος. Γνωθι δ' ὕβριν
 Ἀνερων,
 Καὶ φυλαξαι κοτον.

ÆSCHYL.

OF THE CÆSURAL PAUSE.

BESIDES the division of the Verse into Metres and Feet, there is another division into two parts only, owing to the natural intermission of the voice in reading it, and relevant to the Rhythmical effect. This is called the PAUSE, which necessarily ends with a word; and its distance from the beginning is generally, though not invariably, determined by the length of the Verse.

Heroic Verses and Trimeter^h Iambics are esteemed most harmonious, when the Pause falls upon the *first syllable of the third Foot*. This is the *Penthemimeral Cæsura*. When it falls upon the first Syllable of the Fourth, it is called the *Hephthemimeral*. In Iambic and Trochaic Tetrameters, its place is *at the end of the second Metre*. These rules are more observed by the Romanⁱ than Greek Poets. In Anapæstic^k Verses, and Pæonic, no place is assigned to the Pause; because, since the Metres (if rightly constructed) end with a word, the effect of a Pause will be produced at the end of each Metre. The same may be observed of Ionic *a minore*.

^h In the Trimeters of Æschylus, in page 8, the last Verse only has the Hephthemimeral Cæsura.

 In reading Trimeter Iambics, let the remaining portion of the Verse, which follows the Cæsural Syllable, be read as if it was Trochaic.

ⁱ Of the first twenty Verses of the Æneid, sixteen are thus constructed:—of the Iliad, only seven.

^k In determining the Pause of an Anapæstic Verse, I have been used to consider it as a Dactylic *Acephalous*, which leads to the same conclusion as above.

CHAPTER II.

SECTION I.

WHEN the Student has committed to memory the rules of the nine principal Metres contained in the preceding Chapter, he must next inform himself in their various Compositions and Modifications.

Of these, the first that we shall remark is the insertion of a *long Syllable* between the parts of a Verse ^a consisting of similar Metres.

^a INSTANCES.

First—The common *Pentameter*—which has also a long syllable at the end, and which cannot be called a Pentameter, unless we consider the two long syllables as constituting one Metre.

From the common Pentameter, some writers derive that sort of Verse which is found in the first Ode of Horace, by omitting the last syllable. *Terentian* rejects this method as vague and indeterminate; the *latter* requiring invariably a Spondee, followed by a Dactyl in the first portion, and the Pentameter being subject to no such restriction.

Secondly—Portions of *Trochaic Verses* divided by an intermediate long Syllable :

O co | -lonia | quæ cup | is | ponte | ludere | longo.

TROCH. HEPHTH. + TROCH. HEMIOL.

Catull.

Thirdly,

Secondly—In some species ^b, the portions of an admissible Foot of four Syllables are separated by the intermediate Metres.

Thirdly—Portions of *Iambic* Verses divided in the same manner :

Super al | -ta vec | -tus A | -tys | celeri | rate ma | -ria.

This Verse of Catullus is called *Galliambus*, and the Ode varies according to the following type :

Iam.	Iamb.	Iamb.	Syll.	Iamb.	Iamb.	Iamb.
Anap.	Trib.			Anap.	Trib.	
Spond.				Spond.		

^b Thus a peculiar species of Choriambic Verse is formed by *interposing* the proper feet between the parts of an *Epitrite* or *Iambic Syzygy*.

Οἶνοῦ | δ' ἐξέπιόν | κᾶδον. ALC.

Ἀνδρῆς | γὰρ πολλῶς | πῦργός Ἀρῇ | ἦος.

Audi | -vi veterem | virum.

Mæce | -nas atavis | edite re | -gibus.

Tu ne | quæsieris, | scire nefas, | quem mihi, quem | tibi.

In referring these verses to the *Choriambic* species, I comply with the sentiments of Terentian and the old Grammarians. *Hephæstion* would have them called *Antispastic*.

SECTION II.

IN the examples adduced in the last Section, each portion is of the *same* species ; but it happens not unfrequently, that two species, totally *dissimilar*, are united in the same Verse, which is then denominated ΑΣΥΝΑΡΤΗΤΟΣ^c.

^c Though Mr. Heath extends this name to verses whose parts are homogeneous, the Etymology of the word induces me to confine it to the examples of this Section.

INSTANCES.

N.B The mark + is used to connect the names of the dissimilar portions.

1. DACTYL. TETRAM. + TROCH. HEMIOL.

Τοιος γαρ φιλοσητος ερως ὑπο | καρδιην ελυσθεις. ARCH.

Solvitur acris hyems grata vice | veris et Favoni.

2. IAMBIC PENTH. + TROCH. HEMIOL.

Χαιρουσα νυμφη, | χαιρετω δ' ὁ γαμβρος. SAPPH.

Trahuntque siccas | machinæ carinas.

3. DACTYL. DIM. + TROCH. MONOM. or *Logædic* Verse.

Νηϊ φορημεθα | συν μελαινη. ALC.

Flumina constite | -rint acuto.

4. DACTYLIC COMMA prefixed to an IAMBIC DIM. which is called *Elegiambus*.

Αλλα μ' ὁ λυσιμελης, | ὦ ταιρε, δαμναται ποθος. ARCH.

Scribere versiculos | amore perculsum gravi.

5. IAMB.

The *adiaphoric* Syllable is sometimes found in Verses of this sort, at the end of the first member, particularly in the *Elegiambus*^d, and in the *first*^e instance of this Section.

5. IAMB. DIM. } prefixed to a DACTYLIC
or IAMB. PENTH. } COMMMA. The converse of
the former, and called *Iambelegus*.

Nivesque deducunt Jovem : | nunc mare nunc sylüæ.

Κλεπτονσι μυθους | οί μεγάλοι βασιλεις.

6. DACTYLIC COMMMA. + IAMB. HEMIOL.

Στηριζῇ ποτε ταδ' | αγωνιω σχολα. Aj. 195.

7. IAMB. PENTH. + DACTYL. DIM.

Το μεν γαρ ενθεν | κυμα κυλινδεται. ALC.

Vides ut alta | stet nive candidum.

2. When the parts thus united are an *Iambic* and *Trochaic* Syzygy, the verse is called *Periodic* or *Circulating*; the quantity being the same, if it can be scanned from the end.

Πῖθοῦ θελῇ | -σαῖς, φρονησας.

^d See verse 10 of Epod. XI. Hor.

Arguit, et laterē | petitus imo spiritus.

^e Καὶ βησας ορεων δυσπαιπαλους | οίος ην εφ' ἡβης.

Mr. HEATH, however, is of opinion that this licence is inadmissible.

SECTION III.

WHEN a Verse is so irregular, as to contain in it some glaring violation of the preceding institutes, the last resource of the Student is to call it Πολυσχηματιστος, or *Anomalous*.

To this title may be referred,

1. A Verse, otherwise Iambic, having a Spondee in the second or fourth place.

2. An Iambus in a Trochaic, &c.

Most of the verses of Terence are *Anomalous*, of the Iambic and Trochaic kind.

There is a species of Irregular Iambic, used by the Poet HIPPOXAX, called *Scazon* or Choliambus, which deviates from the Canon only in the last Foot.

Fit Scazon, si Spondeo prior exit Iambus.

Ακουσαθ' Ἴππ | -ωνακτος· ου | γαρ αλλ' ἦκω.

Εμοι μεν ουκ εδωκας ουτε ταν χλαιναν

Δασειαν, εν χειμωνι φαρμακον ῥιγευσ,

Ουτ' ασκερησι τους ποδας δασειησιν

Εκρυψας, ὡς μη μοι χιμετλα γιγνηται.

Nec fonte labra prolui caballino,

Nec in bicipiti somniasse Parnasso

Memini, ut repente sic Poeta prodirem.

Heliconidasque, pallidamque Pirenen

Illis remitto, quorum imagines lambunt

Hederæ sequaces. Ipse semipaganus

Ad sacra Vatum carmen affero nostrum.

PERSIUS.

SECTION IV.

LET us now, by a familiar process, illustrate what has been already advanced, and apply it to the second *Olympic Ode* of PINDAR.

Verse. 1. Ἀναξίφορομῖγγες ὕμνοι.

I observe the second place, and find there an *Iambus*. The same in the first;—but I am prevented from calling it an Iambic Verse by the *Trochee* in the third. At the same time, I perceive it cannot be either Anapæstic or Dactylic. I next try the *double Feet*, and proceed through the nine species without success. I then consider whether it may not be of the *compound* species; and, finding it composed of an Iambic and Trochaic Syzygy, I lastly pronounce it a *Versus Periodicus*, or *Circulating Dimeter*.

Ver. 2. Τῖν᾽ ἔξον, τῖν' | Ἑρῶα.

Each species fails, till I come to the Ionic *a majore*; then, counting the Metres, I discover it to be Ionic Dimeter Catalectic; the first long Syllable of the double Trochee being resolved.

Ver. 3. Τῖν᾽ δ' ἀνδρᾶ | κῆλ᾽ ὀῆσῶ | -μεν.

This is found to be Pæon. Dim. Hyper.

The process being repeated, the result is as follows:

Ver 4. Ἑτοῖ Πῖσᾶ | μέν-Δῖος.

Chor. Dim. Cat.

5. Ὀλῦμπιάδ᾽ | δ' ἔστα—

Iamb. Dim. Brachyc.

6. —σῆν Ἑρᾶκλῆ | -ης,

Dochmiac.

7. Ἀκροῖθινᾶ πόλῃμον.	Antisp. D. B.
8. Θῆρῶνᾶ δ᾿ τετραῶροῖᾶς	Prosod. Dim.
9. Ἑνέκᾶ νῖ καφόροῦ	Pæon. Dim.
10. Γῆγῶνῆτῃ ὄν ὄπι,	Antisp. Dim. Cat.
11. Δικαῖον ξῇ -νον,	Dochmiac.
12. Ἐρείσμ᾽ Ἀκρά -γαντος,	Antisp. Dim. B.
13. Ἐνῶ -νῦμῶν τε παῖτε -ρων	Iamb. Dim. C.
14. Ἀῶτῶν ὄρ -θοῖπῶλιν.	Iamb. Dim. B.

ANTISTROPHE.

1. Καμοντες οἱ πολλὰ θυμῷ
2. Ἴερον εσχὸν οἰκημα
3. Ποταμου, Σικελίας τ' εσαν
4. Οφθαλμος· αἰων τ' εφε-
5. -πε μορσιμος, πλουτον
6. Τε καὶ χαρὶν ἀγων
7. Γνησιας ἐπ' ἀρεταῖς.
8. Ἀλλ' ὦ Κρονιε, παῖ Ῥεας,
9. Ἔδος Ὀλυμποῦ νεμῶν,
10. Αἰθλῶν τε κορυφαν,
11. Πορον τ' Ἀλφειου,
12. Ἰανθεις αοιδαῖς,
13. Εὐφρων ἀρουραν ἐτι πα-
14. -τριαν σφισιν κομισον.

This is the method (with some little variation) of the Oxford Edition.

I will afford the Student an opportunity of comparing it with HERMANN'S method, without taking upon me to decide between them. If he should prefer the latter, he will have to learn many Combinations of Feet, and new Terms, which do not fall within the compass of the preceding pages.

In the Strophe Hermann alters the form of all the Verses but five, and objects to the names given by the Scholiast to three of these five.

Ἀκροθίνα πολεμου he does not admit to be Ionic, (in which perhaps he is right). And he is not content that Γεγωνητεον οπι, and Ερείσμ᾽ Ἀκραγαντος, should be classed with Antispastics.

1. Αναξιφορμιγγες ὕμνοι,
2. 3. Τίνα θεόν, τιν' Ἡρώα, τίνα δ' ἀνδρα κελαδησομεν ;
4. 5. 6. { Ἥτοι Πισα μὲν
 { Διὸς· Ὀλυμπιάδα δ' ἑστάσεν Ἡρακλῆης,
7. Ἀκροθίνα πολεμου.
8. 9. Θηρώνα δὲ τετραορίας ἐνεκα νικαφόρου
10. Γεγωνητεον οπι,
11. Δικαιον ξενον,
12. Ερεισμ' Ἀκραγαντος,
13. 14. Ευνυνμων τε πατερων αωτων ορθοπολιν.

HERMANN'S reason for altering the 2d and 3d is contained in the following words : " Qui vulgo secundus Stropharum versus est, is ultimam ubique brevem habet, ter etiam in diviso vocabulo, v. 74. 110. 146. ut faciliè appareat, eo loco non fuisse ancipitem syllabam a Pindaro adhibitam, sed numerum ulterius processisse.

" Neque ille commodè finiri poterat ante finem tertii versus [qui vulgo numeratur], in quo ultima communis finiendum numerum docet."

Instead of the 4th, 5th, and 6th, he makes two—the first he calls an Iambic Penthemimer—and the second he presents in the shape of a very complex Asynartete. But he gives it no name. He says only, it consists of Pæon 4. + Antisp. + Dochmiac.

To the 8th and 9th, which he joins, he gives no name. He joins also the 13th and 14th.

EPODOS.

- | | |
|--|--|
| 1. Λοιπῷ γενεῖ. Τῶν δὲ πεπραγμένων, | Chor. T. Br. |
| 2. Ἐν δικᾷ τε καὶ παραδίκαν, | Troch. D. Ac. |
| 3. Ἀποητον οὐδ' ἂν | Antisp. D. Br. |
| 4. Χρονος, ὃ παντῶν πατὴρ, | Pæon. D. Ac. |
| 5. Δυναιτο θεμεν ἐργῶν τέλος· | Iamb. D. Ac. |
| 6. Λαθα δεποτμῷ συνευδαιμονι γένοιτ' ἂν. | { Asynartet.
Iamb. Syzygy. +
2 Troch. Syz. |
| 7. Ἐσθλῶν γὰρ ὑποχαρμάτων | Prosod. |
| 8. Πῆμα θνασκει παλιγκοτον δαμασθεν. | { Asynartet.
Trochaic Syz. +
2 Iamb. Syz. Cat. |

HERMANN alters the Epodes thus: making Six Verses instead of Eight.

1. Λοιπῷ γενεῖ. Τῶν δὲ πεπραγμένων,
2. Ἐν δικᾷ τε καὶ παραδίκαν, ἀποητον οὐδ' ἂν
3. Χρονος, ὃ παντῶν πατὴρ, δυναιτο θεμεν ἐργῶν τέλος.
4. Λαθα δεποτμῷ συνευδαιμονι γένοιτ' ἂν.
5. Ἐσθλῶν γὰρ ὑποχαρμάτων πῆμα θνασκει
6. Παλιγκοτον δαμασθεν.

“In Epodo 2^{dus}. et 3^{tius}. versus conjungi debebant propter divisionem vocabulorum, v. 138. 174.

“Et ita etiam, v. 103. elegantius enclitica *τις* ab initio versus removetur. Pariter, v. 4. et 5. conjunximus propter v. 104. Denique quod in ultimis versibus aliam dispositionem secuti sumus, duæ causæ fuerunt; primum, ne in eodem versu anacrusis thesin exciperet,

Πῆμα θνασκει | παλιγκοτον δαμασθεν

qui asperior numerus est; deinde, quia hoc loco, quo nos divisimus, ubique verbum terminatur, quod non est in vetere metri descriptione.”

NOTE (C.)

THIS Specimen will serve to illustrate the two Methods. The leading principle of Hermann's scheme has been pointed out by DAWES in his *Misc. Critica*, who rejects the *αδιαφορία* in the measure of the Pindaric Odes. Hermann does not entirely reject the *αδιαφορία*, but supposes the *Συναφεία* to go on, till you come to a word proper to finish the Verse, without violating the quantity of middle syllables.

It would certainly be desirable (as may be inferred from what Hephæstion says in his Chapters *Περὶ Κοινῆς* and *Περὶ Αποθεσεως*) to avoid the violation of quantity in middle syllables at the end of a Verse :

Ἦραον μὲν οὖν γίνεται ἡ τοιαυτὴ κοινὴ, εἶγε ἡ συλλαβὴ εἰς μέρος λόγου εἰη πεπερατωμένη*—σπανιωτερον δὲ ἐπὶ μεσῆς λέξεως.—

Ἐπιληπτα ἐστὶ τὰ τοιαυτά.—Ταῦτα μὲν οὖν ἐγένετο διὰ τῶν ὀνομάτων ἀναγκῆν* οὐ γὰρ ἐνεχῶρει.

In this view Hermann's method has the advantage ; and a probable cause of defect in the old Scansion is this, that it was chiefly adapted to the *first* Strophe and first Epode, without examining the Ode throughout. On the other hand, the sort of Verses that arise out of Hermann's plan, (as far as Pindar is concerned), will sometimes be so complicate and indeterminate, that he is obliged to obviate this objection by referring the forms of them to the supreme power of the Poet. At the same time he is free to confess, that Pindar does condescend "*multas versuum formas ab antiquioribus poetis accipere.*" It will therefore be competent for the Student to try the established Rules, at least so far as these Verses are concerned.

SECTION V.

Remarks on the foregoing.

ABBREVIATIONS.

M. Mon. — D. Dim. — T. Trim. — C. Cat. — B. Brachyc. —
H. Hyper.

IN the Odes of Pindar, and those of the Greek Tragedians, the Poet does not always use the same identical Feet in the corresponding Verses of the Strophe and Antistrophe ; but is content if the Metres agree so far as to consist of Feet *Equivalent*, or, in cases of resolution, *Isochronal*.

Thus in Olymp. 2.

Ver. 5. Ολυμπιάδ᾽ δ' εἶστα ———	Iamb. D. B.
6. —σεν Ἥρακληος.	Dochm.

The second Foot of the Iambic is resolved in the Strophe.

And the third long Syllable of the Dochmiac in the Antistrophe ;

—πε μορσιμος, πλουτον
τε και χᾶρῖν αγων.

Soph. Phil. 174. Νοσει μεν νοσον αγριαν—	Glyc.
Στικτων η λασιων μετα—	

Fourth Epitrite in the first Foot of the Antistrophe of this and the following.

Eur. Hec. 445. Ἄτε ποντοπορους κομιζεις—	Antisp. D. II.
Κωπα πεμπομεναν ταλαιναν—	

SECTION VI.

SOPH. ŒD. TYR. VERS. 151.

STROPHE 1.

Ω Διος ἄδυεπης φατι, τίς ποτε τας πολυχρυσου	Dactyl. Hex.
Πυθωνος ἀγλαας εἰβας	Iamb. D.
Θηβας ; ἐκτεταμαι φοβεραν φρενα,	Dact. Tetr.
Δειματι παλλων,	Dact. D.
Ιη -ῖε, Δα -λιε, Παι -αν,	Anap. D. C.
Αμφι σοι ἀζομενος· τι μοι ἡ νεον,	Dactyl. Tetr.
Ἡ περιτελλομεναις ὥραις παλιν	Dactyl. Tetr.
Εἷανυσαις χρεος·	Dactyl. Dim.
Εἶπε μοι, ὦ χρυσεας τεκνον ἐλπίδος,	Dactyl. Tetr.
Αμβροτε Φαμα.	Dactyl. Dim.

ANTISTROPHE 1.

Πρωτα σε κεκλομενος, θυγατερ Διος, ἀμβροτ' Ἀθανα,	
Γαῖαρχον τ' ἀδελφεαν	
Ἀρτεμιν, ἃ κυκλοεντ' αγορας θρονον	
Εὐκλεα θασσει.	
Και Φοι -βον ἑκα -βολον, ἰω, ἰω,	
Τρισσοι ἀλεξιμοροι προφανητε μοι,	
Εἰποτε και προτερας ατας ὑπερ	
Ορνυμενας πολει	
Ἡνυσατ' ἐκτοπιαν φλογα πηματος,	
Ελθετε και νυν.	

In former Editions of this Book, in conformity to all the Editions of Sophocles, the principal part of this Ode was exhibited in the MONOSTROPHIC Form. It is now printed as constructed *κατὰ Σχέσιν*, which construction (I am of opinion) the Poet originally intended. The alterations are few, and some of them supported by authorities.

STROPHE 2.

Ω ποποι· αναριθ -μα γαρ φερω	Anap. + Iamb.
Πηματα· νοσει δε	Iamb. Penth.
Μοι προπας στολος· ουδ' ενι	Period.
Φροντιδος εγχος,	Dactyl. Dim.
Ώι τις αλεζεται· ουτε γαρ εκγονα	Dact. Tetr.
Κλειτας * χθονος αυζεται, ουτε τοκοισιν	Anap. D. Hyp.
Ιηϊων	Iamb. Mon.
Καματων ανεχουσι γυναικες·	Parœm.
Αλλον δ' αν αλλω	Iamb. Penth.
Προσιδοις, άπερ ευπτερον ορνιν,	Parœm.
Κρεισσον αμαιομακετου πυρος ορμενον	Dactyl. Tetr.
Ακταν προς έσπερου θεου †.	Iamb. Hephth.

ANTISTROPHE 2.

Ών πολις αναριθμος ολλυται·
 Νηλεα δε γενεθλα
 Προς πεδω θανατηφορω
 Κεεται ανοικτως·
 Εν δ' αλοχοι πολiai τ' επι ματερες
 Ακταν παρα βωμιον αλλοθεν αλλαι
 Λυγρων πονων
 Ίκτηρες επιστοναχουσι·
 Παιων δε λαμπει
 Στονοεσσα τε γηρυς όμανλος·
 Ών ύπερ, ω χρυσεα θυγατερ Διος,
 Ευωπα, πεμφον αλκαν·

* Vulg. Κλυτας.

† Θεον. One syllable.

STROPHE 3.

Αρεα τε τον μαλερον,	Iamb. Hemih.
Ὅς νυν αχαλκος ασπιδων	Iamb. D.
Φλεγει με περιβοητος αντιαζων,	Iamb. T. C.
Παλισσυτον δραμημα νωτισαι πατρας	Iamb. T.
Απουρον, ειτ' ες μεγαν	Period. C.
Θαλαμον Αμφιτριτας,	Antisp. Hemih.
Ειτ' ες τον αποξενον ὄρμον	Parœm.
Θρηϊκιον κλυδωνα·	Antisp. Hemih.
Τελει γαρ ει τι νυξ αφη,	Iamb. D.
Τουτ' επ' ημαρ ερχεται.	Troch. D. C.
Τον, ω πυρφορων αστραπαν	Antisp. D.
Τα κρατη νεμων, Ζευ	Antisp. Hemih.
Πατερο, ὑπο σφ φθισον κεραυνω·	Iamb. D. Hyp.

ANTISTROPHE 3.

Λυκει' αναξ, τα τε * σα
 Χρυσοστροφων απ' αγκυλων
 Βελε' αδαμαστα † θελοιμ' αν ενδατεισθαι,
 Αρωγα προσταθεντα, τας δε πυρφορους
 Αρτεμιδος αιγλας, συν αις
 Λυκει' ορεα διασσει ‡.
 Τον χρυσομιτραν τε κικλησκω
 Τασδ' επωνυμον γας,
 Οινωπα Βακχον Ευϊον,
 Μαιναδων μονοστολον,
 Πελασθηναι φλεγοντα συν
 Αγλαωπι πευκα
 Επι τον ατιμον εν θεοις θεον §.

* Τα τε σα. Brunck.

† Al. Βελη θελοιμ' αν αδαμαστ' ενδατεισθαι.

‡ Al. Λυκι' ορη διασσει—if the Synæresis of ειασσει should be objected to.

§ Θεον. One syllable.

SOPH. ŒD. TYR. VERS. 471.

STROPHE & ANTISTROPHE 1.

Τις ὄντιν' ἅ Θεσπιεπεία	Chor. D. H.
Δελφίς εἶπε πέτρα	Troch. Hemih.
Ἀρρήτ' ἀρρήτων	Dact. D. H.
Τέλεσαντα φοινιαῖσι χερσιν ;	Iamb. D. H.
ὦρα νιν α -ελλοποδων ἵππων	Pros. T. B.
ΣθENAρωτε -ρον φυγα ποδα νωμαν.	Pæon. T. Acat.
Ενοπλος γαρ ἐπ' αὐτον ἐπενθρῶσκει	Anap. D.
Πυρι καὶ στεροπαῖσι Δίως γενετας.	Anap. D.
Δεῖναι δ' ἅμ' ἐπονται	Anap. Mon. Hyp.
Κηρες ἀναπλακῆτοι	Anap. Mon. Hyp.

STROPHE & ANTISTROPHE 2.

Δεῖνα μὲν οὖν δεῖνα ταρασσει	Parœm.
Σοφὸς οἰωνοθετας,	Anap. Mon. H.
Οὐτε δοκουντ' οὐτ' ἀποφασκον-	Parœm.
θ' ὅ τι λέξω δ' ἀπορω.	Anap. Mon. H.
Πετομαι δ' ἐλπῖσιν, οὐτ' ἐν-	Anap. D. B.
θαδ' ὄρων, οὐτ' ὀπισω.	Anap. Mon. H.
Τι γὰρ ἡ Λαβδακιδαις,	Anap. Mon. H.
Ἡ τῷ Πολυβου νεῖκος ἐκε-	Anap. D. C.
τ', οὐτε παροῖδεν ποτ' ἐγώ,	Anap. D. B.
Οὐτε τανυν πω ἐμαθον	Anap. D. B.
Τι, πρὸς ὅτου διη βάσανω,	Anap. D. B.
Ἐπὶ ταν ἐπιδαμον	Anap. Mon. H.
Φατὶν εἰμ' Οἰδιποδα,	Anap. Mon. H.
Λαβδακιδαις ἐπικουρος	Anap. D. B.
Ἀδηλων θανατων.	Antisp. Mon. H.

SOPH. ELECTRA. VERS. 120.

STROPHE & ANTISTROPHE 1.

Ω παι, παι δυστανοτατας	Dactyl.Hephth.
Ηλεκτρα ματρος, τιν' αει	Dactyl.Hephth.
Τακεις ὡδ' ακορεστον οймωγαν,	Antisp. T. B.
Τον παλαι εκ δολερας αδεωτατας	Dactyl. Tetram.
Ματρος ἄλοντ' απαταις Αγαμεμνονα,	Dactyl. Tetr.
Κακα τε χειρι προδοτον ;	Iamb. Hephth.
᾽Ως ὁ ταδε πορων	Anap. Bas.
Ολοιτ', ει μοι θεμις ταδ' αυδαν.	Antisp. D. H.

STROPHE & ANTISTROPHE 2.

Ω γενεθλα γενναιων πατερων,	Anap. D.
Ἐκετ' εμων καματων παραμυθιον·	Anap. D.
Οιδα τε και ξυνημι ταδ', ου τι με	Anap. D.
Φυγγανει, ουδε θελω προλιπειν τογε,	Anap. D.
Μη ου τον εμον στοναχειν πατερ' αθλιον.	Anap. D.
Αλλ', ω παντοι-	Base.
-ας φιλοτητος αμειβομεναι χαριν,	Anap. D.
Εατε μ' ὡδ' αλυειν·	Iamb. D. C.
Αι, αι, ικνουμαι *.	Iamb. Mon. H.

* These are almost Systematic.

Explication of some of the Terms expressing the Forms (Εἶδη) of Greek Odes.

AN Ode consisting of any number of dissimilar Verses intermixed, *not* succeeded by an equal number of others corresponding, has the Title *Monostrophica* prefixed to it.

An Ode consisting of one or more separate Collections of dissimilar Verses, succeeded by others ^h that contain an equal number of Verses corresponding, has the Title *Antistrophica*; and the Ode is said to be constructed *κατα Σχῆσιν*.

If another single Collection is added to these, it is called *Epodos*; and the Ode denominated Proodic, Mesodic, or Epodic, according to the Position of the Epodos.

The title *Περίκομματα* implies a Recurrency of another Collection beside that *κατα Σχῆσιν*. This is distinguished from the other, to which it is subjoined, by the name *Συστημα* or *Συστημα ἐξ ὁμοίων*, and consists of Verses of the same Species throughout.

In some of the Old Editions, the Titles ANA-ΠΑΙΣΤΟΙ and ΣΥΣΤΗΜΑ are improperly prefixed, where a part only of the Collection is Systematic; and sometimes so intermixed with Dactylic Te-trameters, that it appears doubtful by which name

^h The corresponding Collections are called *Strophe* and *Antistrophe*. The origin of these names is thus explained by Triclinius: *Ιστέον δε ὅτι τὴν μὲν Στροφὴν κινουμένοι οἱ χορευταὶ πρὸς τὰ δεξιά ῥθον· τὴν δὲ Ἀντιστροφὴν πρὸς τὰ ἀριστερά· τὴν δὲ ἐπώδον ἰσταμενοὶ ῥθον.* Ἐδηλοῦν δὲ (ὡς φασιν) ἡ μὲν Στροφή τὴν τοῦ οὐρανοῦ ἐκ τῶν Ἐφῶν πρὸς τὰ Δυτικά μέρη κινήσιν· ἡ δὲ Ἀντιστροφή τὴν τῶν Πλανητῶν, ὡς ἀπο Δυσμῶν πρὸς Ἐὼ γινομένην· ἡ δὲ Ἐπώδος τὴν τῆς Γῆς στασιν, ἰσταμένων τῶν χορευτῶν, ἄδου-μένη.

we should call them. And in some places we find the Title ΑΝΑΠΑΙΣΤΟΙ, where the Verses are not Anapæstic.

[We may here observe that, in a *Latin* System of Anapæsts, the Verses are commonly all Acatalectic Dimeters, *without* a Paræmiacus. See instances in *Seneca*.]

In conclusion, let me recommend it to the Student to exercise himself in correcting the errors which occur in Triclinius, and the Old Editions of the Greek Tragedians.—Many Verses which appear incapable of being reduced to rule, by transferring a Word or Syllable to or from the next line, become¹ correct and regular. We are

¹ The following Strophe and Antistrophe in Sophocles' *Philoctetes* are proposed as an exercise. In *JOHNSON* they stand thus: Vers. 1123 and 1144.

STROPHE.

Συ τοι, συ τοι κατηξίω-
-σας, ω βαρυποτμε·
Ουκ αλλοθεν εχη τυχα
Ταδ' απο μειζονος·
Εντε γε παρον φρονησαι
Του λφονος δαιμονος,
Είλου το κακιον ελειν.

ANTISTROPHE.

Ποτμος σε δαιμονων ταδε,
Ουδε σε γε δολος εσχ' ὑπου
Χειρος εμας· στυγεραν
Εχε δυσποτμον
Αραν, αραν επ' αλλοις·
Και γαρ εμοι τουτο μελει
Μη φιλοτη' απωση.

Take also seventeen Verses in the *Œdipus Coloneus*, [to which the title of Anapæsts is prefixed,] and examine in what parts they are not Systematic—

In *JOHNSON*, Vers. 241.

Ω ξενοι αιδοφρονες, αλλ' επει—
to Vers. 257.

—Θεος αγοι γ', εκφυγειν δυναιτο.

indebted to Mr. HEATH for many of these amendments : and to Dr. BURNEY the Students in Metrical Science have to acknowledge a valuable addition to the obligations already conferred.

METRES OF HORACE.

THE Metres of Horace may be conveniently referred to Nineteen Heads. *Ten* are found in Book the First; *One* in each of the following Books; and *Six* in the Book of Epodes.



BOOK THE FIRST.

ODE 1. 2. 3. 4. 5. 6. 7. 8. 9. 11.

Of these ten, some only differ in the Law of Recurrency, that is, in the form and construction of the Strophe or Stanza—the same Verses as those of a preceding Ode being found in a different place. Thus MÆCENAS ATAVIS &c. is the same as the second Verse in the Couplet of Ode the third: and this occurs again in the fifth and sixth. SIC TE DIVA POTENS CYPRI occurs again in the fourth Verse in the Stanza of Ode V.

ODE I.

Mæcē | -nās ātāvis | ēdīte rē | -gībus.

A species of the interposed Choriambic—two Choriambi being inserted between the parts of an Iambic Syzygy. The collection is called the Asclepiad System.

ODE II.

SAPPH.

Jām sātīs tēr | -rīs nīvīs āt | -quē dīræ
 Grandinis mi | -sit pater : et | rubente
 Dexterā sa | -cras jacula | -tus arces,
 Terruit urbem.

The three first are Epichoriambic, having the second Epitrite in primâ sede, a Choriambus in mediâ, and ending with an Iambic Syzygy Catalectic.—Every fourth an Adonic verse.

ODE III.

Sic tē | Dīvā pōtēns | Cypri,
 Sic frā | -trēs Hēlēnæ, | lūcidā sī | -dēra.

The first has *one* Choriambus only, the second *two* interposed.

ODE IV.

Sōlvītūr|ācrīs hŷ|-ēms grā|-tā vīcē||vērīs|ēt Fă|-vōni ;
 Trāhūnt | -quē sic | -cās || mächŷ | -næ cǎ | -rīnas.

1. Dactyl. Tetram.+Trochaic Hemihol.

2. Iambic Penthemim.+Trochaic Hemihol.

ODE V.

Quīs mūl | -tā grācīlīs | tē pŷer īn | rōsā } Ode 1.
 Perfu | -sus liquidis | urget odo | -ribus }
 Grātō | Pyrrhǎ sŷb | āntrō ? D. T. ACAT.
 Cuī flā | -vām rēligās | cōmam. Ode 3.

